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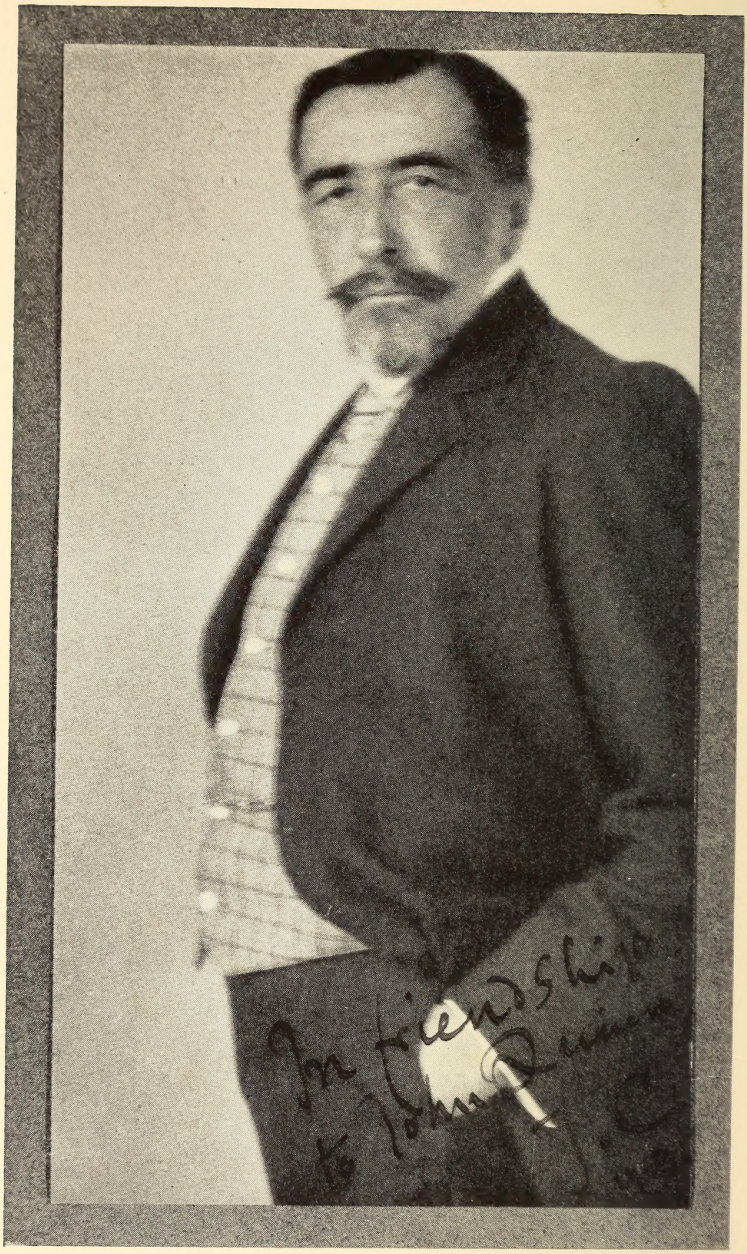

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A NOTE BY JOHN QUINN

I HAVE been asked to state what determined me to sell my library and also to write about the books and manuscripts. I am willing to comply with the first request, but as to the second the books and manuscripts must speak for themselves. I had no intention of selling my library until I was suddenly met with the necessity of moving from my large old-fashioned apartment with large rooms and plenty of wall space. The choice was forced upon me either of taking a very large house, which I did not care to do, or of storing my books. Then I came to feel that once they had been stored they would remain stored indefinitely, perhaps for years. That led me to the determination to sell them. The agreement was 'all or nothing,' an agreement which has been faithfully adhered to, though parting with certain personal items gave me many a pang.

The books and manuscripts must speak for themselves. Voltaire said of Vauvenargues that he had 'preferences, but no exclusions.' I might say that while I have had many preferences, I have also had exclusions. But the hatreds and the bores were long ago cast out, or rather never secured a place on my shelves. The catalogue is a reflection of a widely interested intellectual life. Many of the books are records of friendships that have enriched my life. The list is too long even to refer to them here. It is a record in part of the admirations, the enthusiasms and affections of a lifetime.

Most of the books were secured by me as they were issued or published and that accounts for their good condition. If I attempted to tell all that the books and manuscripts have meant to me, it would require a small volume. Gems of art, moving one still by their old music, age has not withered them nor can custom stale their infinite variety. I think it was Byron who said that when a farewell is to be final it should be brief. I cannot go through or attempt to write about or to tell what these books and manuscripts, which contain a world of beauty and romance or enshrine the records of friendships and of interests and enthusiasms, have meant or mean to me, for they seem to me to be a part of myself, even though I may smile a little at my own feeling.

J. Q.

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Facsimile reprint of the edition printed by Wynken de Worde at Westminster, about the year 1496. One of 250 copies. The impressions were rubbed off and the negatives destroyed.

2 ABBEY THEATRE. British Association Visit, Sept. 1908. Programmes for Sept. 4th and Sept. 8th. *Illustrated;* Also, a Programme for May 1907, and an advance Notice of Plays to be performed. 4 pieces, 4to. Dublin, 1907-8

Contain an account of the Abbey Theatre and a Speech by W.B. Yeats, and Dramatis personæ of Plays by Yeats, Lady Gregory, and Synge.

LASCELLES ABERCROMBIE

[*Lecturer in Poetry at the University of Liverpool. He is an old Malvern boy, and completed his education, which has been mainly scientific, at Victoria University, Manchester.*]

3 INTERLUDES AND POEMS. 12mo, cloth, uncut. London, 1908 10·50
First Edition.

4 EMBLEMS OF LOVE, designed in several Discourses. 12mo, cloth, uncut. London, 1912
First Edition.

5 DEBORAH. 12mo, boards, uncut. London, 1913
First Edition.

6 SPECULATIVE DIALOGUES. 12mo, cloth, uncut. London, [1913]
First Edition.

7 THE EPIC. 12mo, cloth, uncut. London, n.d. [1914]
First Edition.

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8 ACADEMY (THE) and Literature. A Weekly. Various numbers from Dec. 1900 to July 1904. 20 parts, 4to, wrappers. London, 1901-4

Contain contributions by Thomas Hardy, Arthur Symons, Francis Thompson, W.B. Yeats, and others.

9 ACHARYA (SRI ANANDA). The Book of the Cave Gaurisankarguha. 12mo, cloth, uncut. London, 1919

10 ACORN (THE). An Illustrated Quarterly Magazine Devoted to Literature and Art. *With original etchings and other plates.* Nos. 1 and 2. 2 vols., small 4to, boards, uncut. London: The Caradoc Press, 1905-6

Contains contributions by W.B. Yeats, Chesterton, Todhunter, and others.

LORD ACTON

1834-1902

[*Grandson of the famous Acton who played so large a part in Neapolitan affairs. Born at Naples, young Acton was educated at Oscott under Dr. (afterwards Cardinal) Wiseman, and at Munich under Dr. Döllinger, who inspired him with a deep love of historical research and a profound conception of its functions as a critical instrument. He began at an early age to collect his magnificent library, with the object—never realized—of writing a great history of liberty. This library was purchased after his death by Andrew Carnegie and presented to John Morley, who passed it on to Cambridge University.*

Acton, before accepting his peerage from Gladstone, was a rather silent member of the House of Commons for six years. Though one of the most truly learned men of his time, he was not a bookworm, but a man of affairs and of wide influence. Matthew Arnold said of him: "Gladstone influences all around him but Acton: it is Acton who influences Gladstone." Lord Rosebery appointed him Regius Professor of Modern History at Cambridge, where the splendid Cambridge Modern History—though he did not live to see it—was planned under his editorship.]

11 LETTERS TO MARY, Daughter of the Right Hon. W.E. Gladstone. Edited with an introductory Memoir by Herbert Paul. *Illustrated.* 8vo, cloth, gilt top, uncut. London, 1904
First Edition.

12 LECTURES ON MODERN HISTORY, 1907; The History of Freedom and other Essays, 1907; Historical Essays and Studies, 1907; Lectures on the French Revolution, 1910; Lord Acton and his Circle, n.d. *Portraits.* 5vols., 8vo, cloth, uncut. London, v. d.
First Editions.

13 SELECTIONS FROM THE CORRESPONDENCE of the first Lord Acton. Edited, with an Introduction by John Neville Figgis and Reginald Vere Laurence. Vol. 1. [all published] 8vo, cloth, uncut. London, 1917

First Edition. Contains the correspondence with Cardinal Newman, Lady Blennerhassett, W. E. Gladstone, and others.

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14 ADAM (EVELYN). Behind the Screens. An English Woman's Impressions of Japan. 12mo, cloth. New York, 1910
First Edition.

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CHARLES FRANCIS ADAMS

1835-1915

[*American soldier, publicist and historian. A.B., Harvard, 1856; admitted to the bar, 1858; served in the Civil War; became identified later with railway interests. His historical attainments were recognized by his election as President of the Mass. Historical Society, 1895, and of the American Historical Society, 1901.*]

16 Massachusetts: Its Historians and Its History. 12mo, cloth, gilt top, uncut. Boston, 1893
First Edition.

17 Studies Military and Diplomatic, 1775-1865. 8vo, cloth, gilt top, uncut. New York, 1911
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18 The Monroe Doctrine and Mommsen's Law. 12mo, cloth.
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1862-1894

[*What Francis Adams would have done in the way of literary creation, had he allowed himself to live, is of course only a matter of conjecture. But what he actually did in the brief and troubled time at his disposal is sufficiently remarkable to explain the exceptional interest he aroused.*]

20 A Child of the Age. *With cover and title-page design by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1894
First Edition. "Keynotes" series.

21 Essays in Modernity. Criticisms and Dialogues. 12mo, cloth, uncut.
First Edition. London, 1899

HENRY ADAMS

1838-1918

[*Brother of Charles Francis Adams; educated at Harvard; editor of the North American Review, 1875-76, and author of various historical and other works.*]

22 Mont-Saint-Michel and Chartres. With an introduction by Ralph Adams Cram. *Illustrated.* Square 8vo, boards, cloth back, gilt top. 25.00
First American Edition. Boston, [1913]

23 The Education of Henry Adams. An Autobiography. Square 8vo, cloth, gilt top, uncut. Boston, 1918 1.00
First Published Edition. Very scarce. One of the great autobiographies. With a preface by the Editor, Henry Cabot Lodge.

24 The Degradation of Democratic Dogma. With an Introduction by Brooks Adams. 12mo, cloth. New York, 1919
First Edition.

25 A Cycle of Adams Letters. 1861-65. Edited by Worthington Chauncey Ford. *Illustrated.* 2 vols., 8vo, boards, cloth backs, uncut.
First Edition. Boston, 1920

26 Letters to a Niece, and Prayers to the Virgin of Chartres. With a Niece's Memories, by Mabel La Farge. 8vo, cloth, uncut. Boston, 1920
First Edition.

ARTHUR ST. JOHN ADCOCK

[*Acting editor of the Bookman. Like Arnold Bennett, and in the same year, 1893, he abandoned law for literature. Author, both before and since that date, of numerous short stories, serials, essays and poems.*]

27 KULTUR AND ANARCHY. By F. C. Owlett. With an Introduction by Adcock. *Frontispiece by Edmund J. Sullivan.* 12mo, boards.
First Edition. London, 1917

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First Edition.

CONRAD AIKEN

[*Born at Savannah, Ga.; A.B., Harvard; author of several volumes of verse, or about verse.*]

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ALFRED AINGER
1837-1904

[*Canon Ainger graduated at Cambridge in 1860, and was ordained in the same year. Reader at the Temple Church, London, 1866; Canon of Bristol, 1887.*]

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One of 500 copies printed at the Florence Press from the unique copy in the Biblioteca Riccardiana.

RICHARD ALDINGTON

[*Born in Hampshire, of an old Saxon family. His childhood was spent in Dover, Kent, where his father practised law. He was educated at Dover College, and for a few months at London University. He became assistant editor of the Egoist in 1913. His first work to appear in book form came out in a little anthology called "Des Imagistes."*]

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MILDRED ALDRICH

[*Born at Providence, R. I.; author of several war books; now residing in France, in the historic department Seine et Marne.*]

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1836-1907

[*Lyricist and humorist; born at Portsmouth, N. H.; passed a portion of his early life in Louisiana, and on the death of his father entered the counting house of an uncle in New York, where he remained three years and began to write in prose and verse for periodicals. His subsequent career was wholly literary. In 1881 he succeeded W. D. Howells as editor of The Atlantic Monthly.*]

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GRANT ALLEN

1848-1899

[*Charles Grant Blairfindie Allen was born at Kingston, Canada, and graduated with honors at Oxford. In 1873 he became Professor of Logic and Philosophy at Queen's College, Spanish Town, Jamaica, of which institution he was the Principal in 1874-7. He resided afterwards in England, where he was a frequent contributor to the periodical press. He published several books on scientific subjects, and some successful novels, including the unconventional "Woman Who Did." At different times he used the pseudonyms "Cecil Power" and "J. Arbuthnot Wilson."*]

56 THE ATTIS OF CAIUS VALERIUS CATULLUS. Translated into English Verse . . . by Grant Allen. 12mo, Japan vellum wrappers, uncut.
One of 550 copies. London, 1892

57 THE LOWER SLOPES. 12mo, cloth, uncut. London, 1894
First Edition. One of 600 copies.

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First Edition. "Keynotes" Series. The book evoked a rejoinder by H. D. Traill called "The Barbarous Britishers."

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WILLIAM ALLINGHAM

1828-1889

Born at Ballyshannon, in the north-west of Ireland, of an old Anglo-Irish family. For some years he was editor of Fraser's Magazine. He was much influenced as a poet by the Pre-Raphaelite Brotherhood, with which he was connected in his youth. He married Miss Helen Patterson, the well-known artist and Associate of the Royal Society of Painters in Water-Colours.]

61 POEMS. 12mo, cloth. London, 1850
First Edition. Inscribed: "*To John G. Whittier, Esqre., with the author's compliments.*" With the sale label, signed by Samuel T. Pickard, Whittier's literary executor.

62 Poems. 12mo, cloth, uncut. London, 1850
First Edition. With an A.L.s. from Mrs. Allingham in relation to the book, inserted.

This volume was published in 1850 and is Very Scarce, and Mrs. Allingham did not have a copy in the house until a kind friend gave her one. "*Leigh Hunt was a dear friend of Mr. Allingham. The view of the waterfall at Valley Shannon is from a photograph from nature.*" Inserted also is a reproduction of a drawing of Allingham by his wife, made in 1885. From the Library of Thomas Hutchinson. 2.50.

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66 Blackberries Picked off Many Bushes, by D. Pollex and others. Put in a Basket by W. Allingham. Square 12mo, cloth, uncut. London, 1884
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First Edition. Inserted is the address portion of an envelope in the autograph of Mrs. Allingham.

69 Rhymes for the Young Folk. *Illustrations in color by Helen Allingham, Kate Greenaway, and others.* Small 4to, pictorial boards. London, [1887] 5.00
First Edition.

70 Flower Pieces and other Poems. *With two designs by Dante Gabriel Rossetti.* 12mo, boards, vellum back, uncut. London, 1888 5.50.

First Edition. One of the woodcuts, "The Maids of Elfinmere," is very scarce; the other, "The Queen's Page," appears here for the first time.

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SHERWOOD ANDERSON

[*Poet and novelist; born at Camden, Ohio; educated in the public schools. He has recently attracted increasing attention, and two years ago received the Dial prize of $2,000 for the most distinctive work published during the preceding twelve months.*]

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LEONID ANDREYEV
1871-1921

[*Studied law, but the struggle for existence—or non-existence—caused him to attempt suicide at the age of 23. He subsequently acted as police-court reporter for a Moscow daily. It was not, however, until Gorky discovered him through his stories in the Moscow Courier and elsewhere that his literary career really began. His first collection of stories sold to the extent of a quarter of a million copies in a short time. From then onward he was very prolific. Although he started out in the traditional Russian vein, his eccentricities grew even faster than his fame. Neither a realist nor a romanticist, he may be classed as a mystic, whose philosophy, so far as it is inferrible from his works, is fatalistic and decidedly pessimistic.*]

89 Savva. The Life of Man. Two Plays. Translated from the Russian with an Introduction by Thomas Seltzer. 12mo, cloth. New York, 1914
First Edition of this translation.

90 The Confessions of a Little Man during Great Days. Translated from the Russian by R. S. Townsend. 12mo, cloth. London, [1917]

91 The Little Angel and other Stories. 12mo, cloth. London, 1915

91*a* The Life of Man. A Play in Five Acts. Translated by C. J. Hogerth. 8vo, cloth. London, [1915]
First Edition.

92 Plays. Translated from the Russian by Clarence L. Meader and Fred Newton Scott. *Portrait.* 12mo, cloth. London, 1915
Contains: The Black Maskers; The Life of Man; The Sabine Woman.

93 The Crushed Flower and other Stories. Translated from the Russian. 12mo, cloth. London, [1917]

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94 ANECDOTA OXONIENSIA. Cathe Finntraga. Oxford, 1885; Hibernica Minora, Being a Fragment of an Old-Irish Treatise on the Psalter. Oxford, 1894; Cain Adamnain, An Old-Irish Treatise on the Law of Adamnan. Oxford, 1905. Edited by Kuno Meyer. Together 3 vols., small 4to, half brown morocco, original wrappers bound in, gilt tops, uncut.
Oxford, 1894-1905

95 ANESAKI (M.). Buddhist Art in its Relation to Buddhist Ideals, with Special Reference to Buddhism in Japan. *With 46 plates and a folding frontispiece in colors.* 4to, boards. Boston, 1915
First Edition.

96 ANGLO-SAXON REVIEW (THE). A Quarterly Miscellany. Edited by Lady Randolph Spencer Churchill. Vol. I, June 1899 to Vol. 10, Sept. 1901. *Illustrated.* 10 vols., small folio, full morocco, each volume ornamented in imitation of rare old bindings, gilt tops, uncut.

London and New York, 1899-1901

Contains contributions by Henry James, Stephen Phillips, Stephen Crane, George Gissing, Cunninghame Graham, Max Beerbohm, Bernard Shaw, and others.

96*a* ANNATIS HIBERNIÆ (DE). A Calendar of the First Fruits' Fees Levied on Papal Appointments to Benefices in Ireland, 1400-1535. Extracted from the Roman Archives, with Copious Notes, Topographical and Biographical, etc., by the late Rev. Ambrose Coleman. With Supplementary Notes by W. H. Grattan Flood. Volume I: Ulster. *Portrait.* 8vo, cloth. Maynooth, 1912

First Edition.

97 APOLLINAIRE (GUILLAUME). La Rome des Borgia. *Illustrations.* 8vo, wrappers, uncut. Paris, 1913

One of 20 copies on papier des Arches. Rare.

APULEIUS

Ca. 130

[*This Latin satirical writer of the second century was born at Madaura in Africa. He studied philosophy at Athens, and on the death of his father, a wealthy magistrate, travelled extensively, visiting Asia and Italy, and being initiated into many priestly mysteries, thus gaining knowledge of which he afterwards made abundant use in his "Metamorphoses"—or "The Golden Asse," as the complimentary designation of later times has it. "The Golden Asse" is often regarded as a satire on the vices—especially the priestly vices—of the age; but Bishop Warburton and others have fancied they could detect in it an indirect apology for paganism.*]

98 THE EXCELLENT NARRATION OF THE MARRIAGE of Cvpide and Psyches. Translated out of Latine into English by William Aldington. *Woodcut designs by Charles Ricketts.* 8vo, buckram, uncut. London, 1897

One of 310 copies printed at the Vale Press.

99 DE CUPIDINIS ET PSYCHES AMORIBUS. *Woodcuts by Charles Ricketts.* Folio, boards, linen back, uncut. London, 1901

One of 310 copies printed at the Vale Press.

100 THE GOLDEN ASSE of Apuleius. Done into English by William Aldington. Introduction by Thomas Seccombe. *Frontispiece.* 8vo, boards, buckram back, uncut. London, 1919

101 ARABIAN NIGHTS. The Book of the Thousand Nights and One Night. Now first completely done into English Prose and Verse, from the Original Arabic, by John Payne. 9 vols.; Tales from the Arabic, 3 vols.; Alaeddin and the Enchanted Lamp. Together 13 vols., 8vo, vellum boards, uncut.
London: Printed for the Villon Society for Private Circulation Only, 1882
One of 500 copies.

102 ——100 Illustrations to the Arabian Nights, by Stanley L. Wood. 8vo. In a cloth case.
Accompanying these plates is a "Key" to the placing of the plates in the 12 and 16 volume Burton Editions, and that issued by the Villon Society.

WILLIAM ARCHER
1856-

[*M.A., Edinburgh University; barrister of the Middle Temple; journalist, dramatic critic, dramatist, translator, editor, and author. He is especially known in connection with Ibsen, and has also an additional title to fame as the discoverer of George Bernard Shaw (then decidedly unprosperous) in the reading room of the British Museum, with Marx's "Capital" on the table before him, and the orchestral score of "Tristan und Isolde" on the folding desk.*]

103 About the Theatre. Essays and Studies. *Portraits.* 8vo, cloth, uncut, *First Edition.* London, 1886

104 Masks or Faces? A Study in the Psychology of Acting. 8vo, cloth. London, 1888
First Edition. A mass of curious information derived from the principal actors of the day.

105 William Charles Macready. 12mo, cloth. London, 1890

106 The Theatrical World for 1893-97. 5 vols., 12mo, boards, cloth backs, uncut. London, [1894-98]
An important series on account of the comments on the original production of plays by eminent authors of this period: A. Conan Doyle, Thomas Hardy, Ibsen, George Moore, Robert Louis Stevenson, Swinburne, Oscar Wilde, and others.

107 Study and Stage. 12mo, cloth, uncut. London, 1899
First Edition.

108 America To-Day. Observations and Reflections. 12mo, cloth. London, 1900
First Edition.

109 "Real Conversations" of Mr. Archer with Stephen Phillips, George Moore, W. S. Gilbert, and "Lucas Malet," "Francesca da Rimini" on the Stage; and other interesting articles, contained in the *Pall Mall Magazine* for June, July, Sept. 1901; Feb. 1902; Feb. 1903, and the *English Illustrated Magazine* for Aug. 1904. 6 vols., 8vo, wrappers. In a half morocco slip case.

110 Poets of the Younger Generation. *With 33 woodcut portraits.* Thick 8vo, cloth, uncut. London, 1902
First Edition. Very scarce.

111 Real Conversations. 12 *portraits.* 12mo, cloth. London, 1904
First Edition.

112 A National Theatre. Scheme and Estimates. Square 8vo, cloth, uncut.
First Edition. London, 1907

113 Through Afro-America. 8vo, cloth, uncut. London, 1910
First Edition.

114 The Life, Trial, and Death of Francisco Ferrer. *Illustrations.* 8vo, cloth, uncut. London, 1911
First Edition.

115 Play-Making. 8vo, cloth, uncut. London, 1912
First Edition.

116 Henry Irving. *Portrait.* Square 18mo, wrappers, uncut. London, n.d.
First Edition.

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117 ARENSBERG (WALTER CONRAD). Idols. 12mo, limp boards, uncut.
First Edition. The "New Poetry" Series. Boston, 1916

ARISTOPHANES
Ca.445-385 B.C.

[*The only writer of the old Greek comedy of whose plays any survive entire. In politics he supported, with all the force of his impetuous nature, the aristocratic peace party: comedy in his hands became an effective weapon against the demagogues and their faction. His literary activity, with its political and personal satire and its caricature of social conditions, covered a period of forty years.*]

118 Comedies, comprising: The Archarnians; The Frogs (2 copies); The Birds. [Trans. by J. Hookham Frere.]; Theognis Restitutus. 5 vols., 4to, wrappers and boards (worn). [Malta, 1839-42]
The privately printed issues of Frere's translations. With the Forman bookplate.

119 The Comedies of Aristophanes. Edited, translated, and explained by Benjamin Bickley Rogers. 11 vols., 4to, cloth, uncut. London, 1907
Comprising: The Acharnians; Knights; Clouds; Wasps; Peace; Birds; Lysistrata; Thesmophoriazusæ; Frogs; Ecclesiazusæ; Plutus.

120 Aristophanes and the Political Parties at Athens. By Maurice Croiset. 8vo, cloth, uncut. London, 1909
First Edition of the translation by James Loeb.

ARISTOTLE

384-322 B.C.

[*The great Greek whose influence on human thought, preserved through the Arabs in the Dark Ages, and revived through original sources at the Renaissance, continues unbroken to the present day. It has been said that every man is either a Platonist or an Aristotelian—though he may not know it. The future Colossus was born at Stagira, of a family in which the practice of medicine was hereditary. His father was physician in ordinary to the Macedonian king, and from him Aristotle inherited his love for natural science and his connection with the Macedonian court. The young student went early to Plato's famous Academy, and for twenty years enjoyed close association with the Master, in spite of their different natures. For three years he served as tutor to the young Alexander, afterwards known as The Great. He returned to Athens in his fiftieth year and carried out his cherished desire to open a school of his own—the Peripatetic, as men called it later—where he taught his esoteric doctrines to a small group in the morning, and his exoteric to a larger but less select assembly in the evening. Only an encyclopædia can do justice to his intellectual activities, with their universal range—his logic, ethics, metaphysics, politics, and what not: but every sophomore is grateful for his categories. His claim to be the first to work out a method of reasoning seems just: formal logic has made little advance since his day. Cicero speaks of his language as a golden stream: the extant works show little of this quality. His political ideal was a small, autonomous, aristocratic city-state.*]

121 THE PARTS OF ANIMALS. Translated, with Introduction and Notes, by W. Ogle. 8vo, cloth. London, 1882

122 THE POLITICS OF ARISTOTLE. Translated into English, with Introduction, Marginal Analysis, Essays, Notes, and Indices, by B. Jowett. 2 vols., 8vo, cloth, uncut. Oxford: Clarendon Press, 1885
First Edition of Jowett's translation.

123 THE CONSTITUTION OF ATHENS. Edited by F. G. Kenyon. 8vo, cloth, uncut.
First Edition of Kenyon's editing. London: British Museum, 1891

124 ——A revised text, with Introduction and Notes, by John Edwin Sandys.
Frontispiece. 8vo, cloth, uncut. London, 1893
First Edition with Sandys' Notes.

125 YOUTH & OLD AGE, Life & Death, and Respiration. Translated, with Introduction and Notes by W. Ogle. 8vo, cloth, uncut. London, 1897
First Edition with Ogle's Notes.

126 THE POLITICS, translated with an Analysis and Critical Notes, by J. E. C. Welldon. 12mo, cloth, uncut. London, 1901

127 THE NICOMACHEAN ETHICS, translated with an Analysis and Critical Notes, by J. E. C. Welldon. 12mo, cloth, uncut. London, 1902

127*a* ARKWRIGHT (FRANCIS). Memoirs of the Duke de Saint-Simon. An Abridged Translation with Notes. *Illustrated*. 6 vols., 8vo, gilt tops.
First Edition. London, [1915-18]

128 ARMFIELD (MAXWELL). The Ballet of the Nations. A Present-Day Morality by Vernon Lee, *with a Pictorial Commentary by Maxwell Armfield.* 4to, pictorial boards. London, 1915

SIR WALTER ARMSTRONG

1850-1918

[*Born at Hawick, Roxburghshire; educated at Harrow and Oxford; art critic and author; co-editor of Bryan's Dictionary of Painters.*]

129 THE ART OF WILLIAM QUILLER ORCHARDSON. *Numerous reproductions.* Royal 8vo, half morocco, gilt top, uncut, original wrappers bound in. London, 1895

First Edition. The "Portfolio" Monographs for Feb. 1895.

130 THE LIFE OF VELASQUEZ; The Art of Velasquez. *Numerous reproductions.* 2 vols., 8vo, half morocco, gilt tops, uncut, original wrappers bound in. London, 1896

First Editions. The "Portfolio" Monographs for July and Oct. 1896.

JON ARNASON

1819-1888

[*The Grimm of Iceland. For many years he was the national librarian, and his folk-lore researches made him widely known.*]

131 ICELANDIC LEGENDS. Translated by George E. J. Powell and Eirikur Magnusson. *Illustrations.* First and Second Series. 2 vols., 12mo, half brown morocco. London, 1864-6

MATTHEW ARNOLD

1822-1888

["*The Apostle of Culture;*" *poet, professor, and social philosopher. Son of the great Rugby headmaster; educated at Winchester, Rugby and Oxford; private secretary for some years to Lord Lansdowne, and then employed under the Education Department; elected Professor of Poetry at Oxford, 1857. His lectures made a great impression. Lord Coleridge wrote:* " . . . *there is not to be found in modern time such a body of literary criticism . . . so much strong sense, keen insight, subtle yet lucid analysis, calm unimpassioned judgment, feeling for humour, for pathos, for noble poetry and high imagination . . .* " *He twice visited the United States.*]

132 ON THE STUDY OF CELTIC LITERATURE. 8vo, cloth. London, 1867

First Edition.

133 BURKE (EDMUND). Letters, Speeches, and Tracts on Irish Affairs. Collected and arranged by Matthew Arnold. 12mo, cloth, uncut.

First Edition. London, 1881

134 ALARIC AT ROME AND OTHER POEMS. With an Introduction by Richard Garnett. *Portrait.* 12mo, gilt top, uncut. London, 1896

"Alaric at Rome" was his Rugby prize poem.

135 EMPEDOCLES ON ETNA. *Woodcut decorations by Charles Ricketts*. 12mo, boards, uncut. London, 1896
One of 210 copies printed at the Vale Press.

136 POEMS. With an Introduction by A. C. Benson. *Illustrated by Henry Ospovat*. 12mo, buckram, uncut. London, 1900
First Edition with Benson's Introduction.

137 WORKS. *Portrait*. 15 vols., 8vo, cloth, uncut (backs a trifle faded). London, 1903-4
Edition de Luxe.

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138 ARNOLD (THOMAS). Passages in a Wandering Life. *Portrait*. 8vo, buckram, uncut. London, 1900
First Edition. Contains much of interest concerning Card. Newman and other friends famous in the Tractarian movement. The author was the brother of Matthew Arnold, and the father of Mrs. Humphry Ward.

139 ARS ASIATICA. Vol.I: La Peinture Chinoise au Musée Cernuschi, Avril-Juin, 1912, par Edouard Chavannes et Raphael Petrucci. Vol.II: Six Monuments de la Sculpture Chinoise, par Edouard Chavannes. *With many plates in gravure and colors*. 2 vols., 4to, wrappers (Vol.I slightly shaken). Bruxelles, 1914
The first volume is one of 25, and the second, one of 15, copies printed on special paper of Japanese manufacture. Both are out of print, and Vol. I is becoming rare.

140 ——Another set. 2 vols., boards, half vellum. Bruxelles, 1914
Not on Japanese paper.

141 ART. Representative Art of Our Time. With original Etchings and Lithographs, also Reproductions of Oil and Water-Colour Paintings, Pastels, etc. Edited by Charles Holme. 8 parts, 4to, original wrappers, in half cloth portfolio. London: The Studio, 1903
Contain Essays by Joseph Pennell, Percy Bate, Walter Shaw Sparrow, and others, and original Etchings, etc. by Frank Brangwyn, Cameron, Monet, Pennell, Conder, Legros, etc.

142 ——Meier-Graefe (Julius). Modern Art. Being a Contribution to a New System of Aesthetics. Translated by Florence Simmonds and George W. Chrystal. *Profusely illustrated*. 2 vols., 4to, cloth, gilt tops, uncut. London, 1908
First Edition.

143 ART IN FRANCE. by Louis Hourticq; Art in Egypt, by G. Maspero; Art in Great Britian and Ireland, by Sir Walter Armstrong; Art in Spain and Portugal, by Marcel Dieulafoy. *Profusely illustrated, some plates in color*. 4 vols., 12mo, cloth. New York and London, v. d.

144 ART LIBRARY. Newnes' Art Library. Monographs of celebrated Artists, with Monographs and *numerous reproductions of their works*. 16 vols., royal 8vo, boards, vellum backs. London, n. d.
Comprises: Van Dyck, Raeburn, Sir Thomas Lawrence, Burne-Jones, Ingres, Correggio, Velasquez, Titian, Chavannes, Watts, Lippi, Bellini, the Pre-Raphaelites, Delacroix, Michel Angelo.

145 ART OF THE BOOK (THE). A Review of some recent European and American work in Typography, Page Decoration, and Binding. *Numerous fine reproductions.* 4to, boards, cloth back. London: The Studio, 1914

146 ARTHUR. Le Roman de Merlin; or, The Early History of King Arthur. Faithfully edited from the French MS. in the British Museum. By Prof. H. Oskar Sommer. 4to, boards, cloth back. uncut.
London: Privately Printed for Subscribers, 1894
First Edition of Prof. Sommer's editing.

147 ARTHURIAN ROMANCES. *Illustrations.* 9 vols., square 18mo, cloth, uncut. London, 1903-7
Comprising: Sir Gawain and the Green Knight; The Story of Tristan and Iseult, 2 vols.; Guingamor Launfal—Tyolet—The Were-Wolf; The Romance of Morien; Sir Cleges—Sir Libeaus Desconus; Sir Gawain at the Grail Castle; Sir Gawain and the Lady of Lys; Marie de France—Seven Lais.

148 ——The Vulgate Version of the Arthurian Romances, edited from Manuscripts in the British Museum by H. Oskar Sommer. 7 vols., with index. Together 8 vols., 4to, wrappers, uncut.
Washington: The Carnegie Institution, 1909-16
Vol. I: Lestoire del Saint Graal; Vol. II: Lestoire de Merlin; Vol. III: Le Livre de Lancelot del Lac, Part I. Vol. IV: Le Livre de Lancelot del Lac, Part II; Vol. V: Le Livre de Lancelot del Lac, Part III; Vol. VI: Les Aventures ou la Queste del Saint Graal. La Mort le Roi Artus; Vol. VII: Supplement: Le Livre d'Artus, with Glossary. Index of Names and Places to Vols. I—VII.

149 ARTIST ENGRAVER (THE). A Quarterly Magazine of Original Work. Numbers 1 and 2. *With original etchings, woodcuts, engravings, etc.* 2 parts, 4to, original wrappers. London, 1904
Contain: A Note by Laurence Binyon, and Etchings, etc., by Legros, Strang, Pennell, Cameron, T. Sturge Moore, and others.

150 ARTISTIC CRAFTS SERIES. *Illustrations.* 4 vols., 12mo, boards, buckram backs, uncut. London, 1909
Comprising: Silverwork and Jewellery (Wilson); Stained Glass Work (Whall); Wood Carving (Jack); Book-Binding (Cockerell).

MIKHAIL PETROVITCH ARTZIBASHEF

[*Of the same school as Gorky and Andreyev. Painting engaged his attention in his early years, but indigence deprived him of full opportunities to master the art. Turning to writing, he was successful with short stories, and at 25 wrote his novel "Sanine," which placed him in the front rank of contemporary Russian authors. He had to wait four years, however, before the book found a publisher; then (1907) its success was phenomenal, and it created more discussion in Russia than anything else published within a decade. For his revolutionary heresies (before revolution became orthodox) he served a sentence of two months in a Russian prison. Yet his personal feelings are often indeterminable from his writings: in this respect he resembles Turgenev.*]

151 Breaking-Point. 12mo, cloth, uncut. London, [1915]
First Edition in English.

151*a* The Millionaire. Translated by Percy Pinkerton. With an Introduction by the Author. 12mo, cloth, uncut. New York, 1915
First Edition.

152 War. A Play in four acts, translated from the Russian by Thomas Seltzer. 12mo, boards. New York, 1916

153 Tales of the Revolution. Translated by Percy Pinkerton. 12mo, cloth, uncut. London, 1917

C. R. ASHBEE

[*Educated at Wellington and Cambridge; architect, designer, town-planner; founder of the Essex House Press; civic adviser to the city of Jerusalem.*]

154 Transactions of the Guild & School of Handicraft. Vol. 1. *Illustrations by C. R. Ashbee, T. Stirling Lee, and others.* 8vo, wrappers, uncut. London, 1890

155 A Few Chapters in Workshop Construction and Citizenship. *Woodcut designs.* 8vo, cloth, uncut. London, 1894
First Edition. Published by the Guild and School of Handicraft.

156 The Trinity Hospital in Mile End. An Object Lesson in National History. *Illustrated.* 4to, cloth, original wrappers bound in. London, 1896

157 American Sheaves & English Seed Corn; Being a Series of Addresses Mainly Delivered in the United States, 1900-1901. Small 4to, vellum, uncut. [London, 1901]
One of 300 copies printed at the Essex House Press.

158 The Building of Thelema. *Frontispiece.* 12mo, cloth, uncut. London, 1910
First Edition.

159 Should We Stop Teaching Art? 12mo, half buckram and boards, uncut. London, n. d. [1911]
First Edition.

ASHENDENE PRESS

[*One of the most distinguished private presses, founded by Mr. St. John Hornby in 1895. Other volumes printed at the Ashendene Press will be found under the names of the authors.*]

160 The Boke off the Revelacion of Sanct Ihon the Devine done into Englysshe by William Tyndale. Small 4to, limp green vellum, uncut. In a half morocco slip case. Chelsea, 1900
One of 54 copies printed at the Ashendene Press.

161 A Book of Songs and Poems from the Old Testament and the Apocrypha. Small 4to, limp vellum, uncut. Chelsea, 1904
One of 150 copies printed at the Ashendene Press.

162 ASQUITH (Rt. Hon. H. H.). Occasional Addresses, 1893-1916. 8vo, cloth, uncut. London, 1918
First Edition.

163 ASQUITH (MARGARET). Autobiography. *Illustrated.* 2 vols., 8vo, cloth, uncut. London, 1920-22
First Edition.

WILLIAM GEORGE ASTON

[*M.A.; C.M.G. Consul-general for Korea, 1884. For 25 years he was engaged in the diplomatic or consular services in Japan and Korea, and was deeply interested in the Japanese language and literature.*]

164 Nihongi. Chronicles of Japan from the Earliest Times to A.D. 697. Translated from the original Chinese and Japanese. *Illustrations.* 2 vols., 8vo, cloth, original wrappers bound in. London, 1896
The Supplement to the Transactions and Proceedings of the Japan Society, London.

165 Shinto (The Way of the Gods). *Illustrations.* 8vo, cloth. London, 1905
First Edition.

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166 ATHENIAN DRAMA (THE). A Series of Verse Translations from the Greek Dramatic Poets, with Commentaries and Explanatory Essays. Edited by George C. W. Warr. *Many illustrations.* 3 vols., 12mo, cloth, gilt tops. London, 1900-4
Vol. I: The Oresteia of Aeschylus, translated by George C. W. Warr. Vol. II: Sophocles, translated by John Swinnerton Phillimore. Vol. III: Euripides, translated by Gilbert Murray.

167 ATKINSON (LAWRENCE). Aura. 12mo, boards, uncut. London, 1915
First Edition.

168 ATKINSON (SARAH). Essays. 12mo, cloth. Dublin, 1895
First Edition. With a Memoir by Rosa M. Gilbert.

169 AUERBACH (JOSEPH H.). "Mum's" Boy. *Illustrations from photographs.* 12mo, boards, uncut. Privately Printed, 1916
Inscribed: "*To John Quinn, Esqre. with the many kind regards of the biographer Joseph H. Auerbach. December, 1918.*"

ALPHONSE AULARD

[*Well-known French historian. Professor at the University of Paris.*]

170 The French Revolution. A Political History, 1789-1804. 4 vols., 12mo, cloth, uncut. New York, 1901
First American Edition.

JANE AUSTEN

1775-1817

[*Jane Austen, the youngest of seven children, was born at Steventon, Hants, where her father was rector for 40 years. Her education was better than that of the average country-bred girl of the time: she knew French and Italian, and was familiar with contemporary literature. Her own works were not immediately appreciated: "Pride and Prejudice" waited sixteen years for publication, "Sense and Sensibility" thirteen: both were issued anonymously. But recognition came in time: her early panegyrists included such men as Coleridge, Macaulay (whose admiration scarcely stopped "this side idolatry"), Disraeli, Tennyson, and Archbishop Whately.*]

171 NOVELS. With General Introduction by R. B. Johnson. 10 vols., 12mo, cloth. London, 1908-10

172 PERSONAL ASPECTS OF JANE AUSTEN. By Mary Augusta Austen-Leigh. *Illustrations*. 12mo, cloth, uncut. London, 1920
First Edition.

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173 [AUSTEN (JOHN).] Tales of Passed Times written for Children by Mr. Perrault. *Illustrations in color by John Austen*. 4to, boards. London, 1922
First Edition.

ALFRED AUSTIN

1835-1913

[*Educated at Stonyhurst and St. Mary's, Oscott; graduate of London University, 1853; called to the bar 1857. Later he devoted himself to travel and literature. After Tennyson's death in 1892, no successor to the laureateship was appointed for several years, as Swinburne and Morris were not considered eligible. The nomination was given to Austin in 1896—not entirely with the approval of the literary world.*]

174 SPRING AND AUTUMN IN IRELAND. 8vo, cloth, uncut. Edinburgh, 1900
First Edition.

175 THE BRIDLING OF PEGASUS. Prose Papers on Poetry. 8vo, cloth, uncut. London, 1910
First Edition.

176 THE AUTOBIOGRAPHY of Alfred Austin, Poet Laureate. 1895-1910. *Illustrations*. 2 vols., 8vo, cloth. London, 1911
First Edition.

MARY HUNTER AUSTIN

[*Born in Illinois. Engaged in educational work for some time; spent 17 years in the Mojave Desert studying Indians and desert life in general; since 1919 with the School of American Research, Santa Fe, New Mexico.*]

177 THE PATH ON THE RAINBOW. Edited by George W. Crown. With an Introduction by Mary Austin. *Illustrated by J. B. Platt*. 12mo, cloth, uncut. New York, 1918
First Edition.

178 The Trail Book. *Illustrations in color by Milo Winter.* 12mo, cloth.
First Edition. Boston, 1918

178*a* AUSTIN (SARAH). The Story without an End. Translated from the German of F. W. Carove. 18mo, Japan vellum wrappers, uncut.
Portland: Mosher, 1897

One of 425 copies on Japan vellum.

"JOHN AYSCOUGH"

[*Rt. Rev. Monsignor Count Bickerstaffe-Drew. Entered the Catholic Church while at Oxford; army chaplain for many years; served in the Great War.*]

179 Pages from the Past. 12mo, cloth, uncut. London, 1922
First Edition.

IRVING BABBITT

[*Born at Dayton, Ohio; A.B., A.M. Harvard; studied in Paris; now Professor of French Literature, Harvard.*]

180 The New Laokoon. An Essay on the Confusion of the Arts. 12mo, cloth.
First Edition. Boston, 1910

181 Rousseau and Romanticism. 8vo, cloth, uncut. Boston, 1919
First Edition.

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182 BACON (FRANCIS). Of Gardens. *Woodcut designs by L. Pissarro.* 16mo, boards, uncut.
One of 226 copies printed at The Eragny Press. Hammersmith, 1902

183 BAILEY (JOHN CANN). Poets and Poetry. 8vo, buckram, uncut.
First Edition. Oxford, 1911

FRANCIS WILLIAM BAIN

[*Son of the late Joseph Bain, historian; educated at Westminster School and Oxford; captain of the university association football club, 1886, and in the same year took his degree with first class honors, thus showing that athletics and scholarship are not incompatible; Fellow of All Souls College, 1889-96; C.I.E., 1918.*]

184 On the Realisation of the Possible and the Spirit of Aristotle. 8vo, cloth, uncut. London, 1899
First Edition.

185 A Collection of his Translations from Original Sanskrit Manuscripts. *Frontispieces.* 12 vols., square 8vo, boards, uncut. London, 1899-[1919]

First Editions on Large Paper, comprising: A Digit of the Moon, 1899; The Descent of the Sun, 1903; A Heifer of the Dawn, 1904; The Great God's Hair, 1904; A Draught of the Blue, 1905; An Essence of the Dusk, 1906; An Incarnation of the Sun, 1908; A Mine of Faults, 1909; The Ashes of a God, [1911]; A Syrup of the Bees, [1914]; Bubbles of the Foam, [1912]; The Substance of a Dream, [1919].

186 The Livery of Eve. Translated from the Original Manuscript. *Frontispiece.* 12mo, boards. London, [1917]
First Edition.

187 An Echo of the Spheres. Rescued from Oblivion. *With 2 illustrations.* 8vo, boards, uncut. London, [1919]
First Edition.

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188 BAKST (LEON). The Decorative Art of Léon Bakst. Appreciation by Arsène Alexander. Notes on the Ballets by Jean Cocteau. *With 77 plates in color and monochrome.* Folio, half vellum, uncut. London, 1913

189 BALFOUR (ARTHUR JAMES). Theism and Humanism. Being the Gifford Lectures delivered at the University of Glasgow, 1914. 8vo, cloth, uncut. New York, [1915]
First American Edition.

190 BALL (SIR ROBERT STAWELL). Reminiscences and Letters. Edited by his Son Valentine Ball. *Photogravure frontispiece and 8 plates.* 8vo, gilt top, uncut. Boston, 1915
First American Edition.

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1760-1844

[*Son of a former Lord Mayor of London, he inherited the estate of Fonthill in Wiltshire and extensive property in Jamaica, producing an annual income of more than one hundred thousand pounds—a prodigious amount for those times. He began to write in his teens. His celebrated romance "Vathek," written in excellent idiomatic French, was published at Lausanne in 1787. "It took me three days and two nights of hard labor," he said. "I never took off my clothes during the whole time." After building a splendid mansion near Cintra, in Portugal, he began the erection of Fonthill Abbey, upon which he lavished immense sums, filling it with the rarest works of art. Later he built still another palace in the neighborhood of Bath. In 1822 Fonthill was thrown open to strangers, preparatory to a sale. It is interesting to note that 7200 catalogues were disposed of at a guinea each—after which, as it happened, the estate was sold by private treaty. But in the following year the sale of the collection was carried out. It occupied 37 days. Beckford, in spite of his exotic tastes, was a hardworking student all his life, with a passion for books.*]

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Theatre Royal, Drury Lane, 1909
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1867-

[*Born at Hanley, North Staffordshire; but his home during most of his early life was in Burslem, the "mother of the Potteries," where the great Wedgwood created his wares and his fame. Though Bennett attended the Middle School at Newcastle-under-Lyme, an old borough lying just outside the limits of the Potteries themselves, his special*

education for his future work as a writer was due chiefly to himself. He was an omnivorous reader, at a time when catholicism in literature was not always encouraged by an older generation, limited by the provincialism that produced so many sects—Wesleyan Methodists, Primitive Methodists, New Connexion Methodists, and so on, in addition to the usual Congregationalists, Baptists, etc. But the industries and idiosyncrasies of the district—coal, clay, iron, initiative and independence—furnished abundant material for a young observer to thrive upon. His work in the beginning was imitative, in the best sense: he followed the models and methods that he preferred, and was meticulously careful in his choice of word and phrase. At one time he turned to Balzac—"Eugénie Grandet" was a great favorite; later, Stevenson attracted—though Bennett was never Stevensonian; but he admired the Scotsman's assiduity in pursuit of perfection.

Trained in the legal profession (his father was a lawyer) Bennett left the "Five Towns" for London, where his inclination drew him more and more towards writing, and in 1893 he definitely forsook law for literature, though he had still to pass through the stage of journalism before he could devote himself entirely to his books. He became assistant editor and then editor of a weekly journal called Woman, on which, unimportant as it was, he left a distinctive mark. In 1898 his first novel was published, "A Man from the North," containing some excellent work, and clearly indicative of its author's talent. In 1900 he abandoned Woman without regret, and devoted himself exclusively to literature; but he still contributed extensively to the Academy, then at its highest point under its famous editor C. Lewis Hind. Later, he went to France for a long period, and much of his writing was done there.

Although "Anna of the Five Towns" and other novels had revealed his appropriation of a particular district—like Hardy's Wessex—and his ability to make full use of local color and characteristics, it was not until the publication of that fine story, "The Old Wives' Tale," 1908, that he really arrived. "Clayhanger," his best book, and "Hilda Lessways," confirmed the arrival. He has also been successful as a playwright. "Milestones" (in which he collaborated with Edward Knoblauch) deservedly did well both in London and New York. His books of kindly counsel in the philosophy and conduct of life—"How to Live on Twenty-four Hours a Day," etc.—contain much common sense, simply expressed, and many useful practical hints.]

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First Edition of the First Book of England's Poet Laureate. On the blank page, just before the "Table of Contents," Bridges has inscribed a poem, which is a variation of the Sonnet on p. 56 of the work. The arrangement varies quite a little from the printed Sonnet, being set out in verses, and the inscribed portion consists of two verses of four lines each, with the beginning of another verse. Below the verse he has written: "*Final form of Sonnet on p. 56 as it appears in Growth of Love in Messrs. Smith & Elder's edit. of my poems (Vol. 1, p. 256, 1898) Robert Bridges, Yattendon, Oct. 25, 1901.*" With the Jones bookplate.

938 CARMEN ELEGIACUM Roberti Bridges de Nosocomio Sti Bartolomæi Londinensi. 8vo, original wrappers (front wrapper repaired). In a half blue morocco slip case. Londini: E. Bumpus, 1877
First Edition. Presentation copy from the author, inscribed on title: "*W. T. Thistleton Dyer with the writer's compliments.*"

939 POEMS. (Second Series.) 8vo, wrappers, uncut. In a full brown crushed levant morocco case, by Bradstreets. London: E. Bumpus, 1879
First Edition. Inscribed on the front wrapper: "*From A. Lang*" in his hand.

940 POEMS by the Author of the Growth of Love. First Series. 8vo, wrappers. In a full brown levant morocco solander case. London, 1880
Presentation copy inscribed on the wrapper: "*From the author, Robert Bridges.*"

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First Edition.

942 Prometheus, the Firegiver. Small 4to, boards, vellum back, uncut.
First Edition. Oxford: H. Daniel, 1883
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943 Poems. 4to, boards, vellum back, uncut. Oxford: Daniel Press, 1884
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951 The Shorter Poems of. 16mo, cloth, uncut. London, 1890
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958 Milton's Prosody. Small 4to, cloth, gilt top, uncut. Oxford: Clarenden Press, 1893
First Edition. One of 250 copies on Large Paper.

959 Eros and Psyche. Second Revised Edition. London, 1894; The Shorter Poems. Fourth Edition. London, 1894; Another copy, London, 1905; Poetical Works. *Portrait*. Oxford, 1912; Another Copy, Oxford, 1913; Robert Bridges, Poet Laureate, Oxford, 1913. 6 vols., 12mo, and 8vo, various bindings. London and Oxford, 1894-1913

960 The Growth of Love. 4to, boards, uncut. Portland: Mosher, 1894
Large Paper copy, one of 40 copies on Van Gelder hand-made paper. Contains an Essay on Robert Bridges by Lionel Johnson, which was printed in the *Century Guild Hobby Horse*, Oct. 1891.

961 The Growth of Love. 12mo, boards, uncut. Portland: Mosher, 1894
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963 Shorter Poems. 5 parts, with general title and index. Small 4to, wrappers, uncut. Oxford: Henry Daniel, 1894
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> *We approach & faithful pray'rs.*
> *Robert Bridges.*"

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988 Amiel. By Robert Bridges. In the *English Review* for March 1912. 8vo, wrappers. In a half brown morocco slip case. London, 1912

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1012 BROOKE (CHARLOTTE—died in 1793). Reliques of Irish Poetry. To which is prefixed, a Memoir of her Life and Writings, by Aaron Crossly Seymour. 8vo, old calf (one cover loose, and worn). Dublin, 1816
First Edition. Very scarce.

RUPERT BROOKE

1887-1915

[Born at Rugby, his father being an assistant master at the school. Here Brooke was educated until he went up to Cambridge, where he made innumerable friends. He took his classical tripos in 1909, and after spending some time as a student in Munich, returned to live near Cambridge at the Old Vicarage in "the lovely hamlet, Grantchester." He was one of the handsomest Englishmen of his time—"a golden young Apollo," as Mr. Edward Thomas called him; with loving blue eyes, wide-open to the world, cleanly bred, finely fashioned, physically and mentally healthy. In May 1913 he left England for a "wander year," passing through the United States and Canada on his way to the South Seas, where he made a pilgrimage to Vailima. He returned to Eng-

land: and soon after came the War. "Well, if Armageddon's on," he said, "I suppose one should be there." He went there, finding his first experience in the tragic Antwerp expedition. He spent the winter training at Blandford Camp, and on the last day of February, 1915, sailed with the Expeditionary Force for the Dardanelles, which he never reached. He went first to Lemnos, then to Egypt. He died from blood-poisoning on board a French hospital ship at Scyros on Friday, April 23—the day of St. Michael and St. George. He was buried at night, by torchlight, in an olive grove about a mile inland. The brief sonnet-sequence, "1914," published shortly before his death, was one of the most beautiful products of the War; and the legend of Rupert Brooke—the flame of Youth in the darkness—is one of its beautiful legacies.]

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New York, 1915-16

1022 Rupert Brooke. An Essay. By John Drinkwater. 16mo, boards, uncut.
London: Printed for the Author, 1916
First Edition. One of 115 copies privately printed.

STOPFORD A. BROOKE

[*Born in Donegal, Ireland; graduated at Trinity College, Dublin; ordained, 1857; held curacies in Marylebone and Kensington before becoming minister of St. James' Chapel, York Street; chaplain to the Princess Royal (afterwards the Empress Frederick) Berlin, 1863-5; appointed hon. chaplain to Queen Victoria, 1872; seceded from the Anglican Church, 1880. Author of theological works, volumes of sermons, histories and criticisms of English literature.*]

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[*Graduate of Harvard; a critic without provincialism, and with a just appreciation of values. He has been associate editor of the Freeman since March 1920.*]

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SIR THOMAS BROWNE

1605-1682

[*Physician and philosopher. Born in London, he was educated at Winchester and Oxford. He took the degree of M.A.; studied medicine, and commenced practice in Oxfordshire. Shortly afterwards he visited the Continent, studied at Padua, and was created Doctor of Physic in the University of Leyden. He returned to England and began to write his "Religio Medici."*]

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WILLIAM CRARY BROWNELL

[*A.B., Amherst, 1871; L.H.D., 1896, LL.D., 1916; Litt.D., Columbia, 1910. Member of the American Academy of Arts and Letters, and for more than thirty years past, literary adviser of Charles Scribner's Sons.*]

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ROBERT BROWNING
1812-1889

[*Born at Camberwell, a suburb of London. His father, a clerk in the Bank of England, was a good classical scholar, a lover of old books and a ready versifier: his mother was of an exalted and lovely character. Both were dissenters, and their famous son never quite escaped from the consequences of his early religious training. But his parents left him free to choose his own course in life, and Robert, after studying under a tutor and attending a few lectures at University College, London, decided to travel on the Continent. He had been a lover of poetry from childhood. Byron was his early stimulant: then came Shelley and Keats as a revelation and inspiration. His first poem, "Paracelsus," appeared in 1835. He married Elizabeth Barrett in 1846, and they lived an ideal life together, chiefly in Italy.*]

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1058 Browning Biography. By Emily Hickey. In the *Nineteenth Century and After* for Dec. 1910. 8vo, wrappers, uncut. In a cloth slip case. London, 1910

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One of 470 copies printed on vellum.

JAMES BRYCE

1838-1922

[*P.C., O.M., G.C.V.O., D.C.L., LL.D., etc. Created Viscount, 1914. Educated at Glasgow, Oxford and Heidelberg Universities; Fellow of Oriel College, 1862; barrister*

of Lincoln's Inn, 1867, practising until 1882; Regius Professor of Civil Law at Oxford, 1870-93; Member of Parliament, of the Cabinet, and of the International Tribunal at The Hague; received honorary degrees from the chief universities of the world. As an historian and observer of national conditions and problems, he has made a deep impression on his age. As the most successful Ambassador who has ever represented Great Britain at Washington, he did much to cement the relations between the two countries.]

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1070 Studies in History and Jurisprudence. 2 vols., 8vo, cloth. New York, [1901]
First American Edition.

1071 The Relations of the Advanced and Backward Races of Mankind. 8vo, limp boards, uncut. Oxford: Clarendon Press, 1902
First Edition.

1072 The Hindrances to Good Citizenship. 12mo, cloth, gilt top, uncut. New Haven, 1910
First Edition.

1073 University and Historical Addresses delivered during a Residence in the United States as Ambassador of Great Britain. 12mo, cloth. London and New York, 1913
First Edition printed in America.

1074 The Ancient Roman Empire and the British Empire in India. The Diffusion of Roman and English Law throughout the World. Two Historical Studies. 8vo, cloth. Oxford: University Press, 1914
First Edition.

1075 Essays and Addresses in War Time. 8vo, cloth, uncut. London, 1918
First Edition.

ROBERT WILLIAMS BUCHANAN

1841-1901

[*Poet, dramatist, novelist, critic. Son of Robert Buchanan, journalist and lecturer, who advocated the socialistic views of Robert Owen. Born at Caverswall, Staffordshire, and also, according to some authorities, in Glasgow. Educated at the Glasgow High School and at the University, where one of his fellow-students was David Gray, the poet, with whom he subsequently shared a garret in London. Gray soon returned to Scotland to die (1861), but Buchanan survived the early disappointments. In 1870 he contributed to the Contemporary Review an article on "The Fleshly School of Poetry, and other Phenomena of the Day"—phenomena that do not seem to have been strictly ephemeral. This elicited warm replies from Dante Gabriel Rossetti and Swinburne. Buchanan himself afterwards regretted the violence of his attack, and the "old enemy" to whom "God and the Man" is dedicated was Rossetti. Yet the "slashing" tendency persisted, and "The Voice of the 'Hooligan'," an arraignment of Rudyard Kipling in the Contemporary for December 1899, showed that excessive moderation was not among his faults. On the other hand, he himself had not been overwhelmed by flattery. Edmond Gosse wrote suavely of one book ("Master Spirits"): "Little more than a series of infirm grins at the critics that misapprehend him, at the worn-out, leprous world that does not read his books, and at the slavish wretched writers that do succeed in being read."*]

1075*a* Poems and Love Lyrics. 16mo, original cloth. Glasgow, [1858]
The Excessively Rare *First Edition* of Buchanan's First Book. So Rare is it as to be unknown to his biographers, who make no mention of this book at all. Thomas Bayne, who wrote his biographical sketch in the Dict. of Nat. Biog., did not know of it. It is a modest little book, not only a First Edition, but a presentation copy from the author as well, inscribed: "*To Miss Ann Murray with the best wishes of The Author. 23d Sept. 1858.*"

1076 Undertones. 12mo, cloth, uncut. London, 1863
First Edition.

1077 Idyls and Legends of Inverburn. 12mo, cloth, uncut. London, 1865
First Edition.

1078 Judas Iscariot. [A fragment of an unpublished poem.] 12mo, full morocco, gilt, gilt top, uncut. [Privately Printed, 1865]
This fragment appears to be unknown to bibliographers. It bears an unfinished signature of Robert Buchanan on the first page of text and contains numerous manuscript corrections throughout in the same hand.

1079 Ballad Stories of the Affections. From the Scandinavian. *Illustrations by Pinwell, Dalziel, Lawson, and others.* Square 8vo, cloth, gilt, gilt edges.
First Edition. London, [1866]

1080 London Poems. 12mo, cloth, gilt top. London, 1866
First Edition.

1081 David Gray, and Other Essays, chiefly on Poetry. 12mo, cloth, uncut (front cover damaged). London, 1868
First Edition. Scarce. With autograph of C. Elkin Mathews on fly-leaf.

1082 North Coast and Other Poems. *Illustrations by Pinwell, Dalziel, Houghton, and others.* Square 8vo, cloth, gilt, gilt edges. London, 1868
First Edition.

1083 Tragic Dramas from History, with Legendary and other Poems. 2 vols., 12mo, cloth, uncut. Edinburgh, 1868
First Edition. Presentation copy "*from the author*" inscribed on fly-leaf.

1084 The Book of Orm. A Prelude to the Epic. 12mo, cloth. London, 1870
First Edition.

1085 The Drama of Kings. 12mo, cloth, uncut (loose in covers).
First Edition. London, 1871

1086 Original Autograph Manuscript of "Napoleon Fallen," written on 86 pages, octavo, and bound with a copy of the *First Edition* of the book, in full russia. London, 1871
This Manuscript is so filled with the author's autograph corrections and deletions, that his critics' condemnation for careless writing would appear to be incorrect.

The book went into a Second Edition three weeks after the publication of the First, and there is laid in a Proof copy of Buchanan's Preface to the Second Edition, and an additional "War-Song" of 7 printed pages.

1087 Napoleon Fallen. A Lyrical Drama. 12mo, cloth, uncut (back strip and covers loose). London, 1871
First Edition. Inserted is a four line verse in Buchanan's hand:

> "*Softly on his waxen features*
> *Hung the star dew, thickly falling*
> *Neath his open lids & darkly*
> *Sealing up the optic lens.*"

1088 The Fleshly School of Poetry, and other Phenomena of the Day. 12mo, half morocco, original wrappers bound in, gilt edges. London, 1872
First Edition.

1089 Saint Abe and His Seven Wives. 12mo, cloth, uncut. London, 1872
First Edition.

1090 Master-Spirits. 12mo, cloth, uncut. London, 1873
First Edition.

1091 Corinne. A Romantic Play. 12mo, original wrappers, uncut. In a full brown crushed levant morocco case, by Bradstreet.
First Edition. Scarce. London: Privately Printed, 1876

1092 Ballads of Life, Love, and Humor. *Frontispiece by Arthur Hughes.* 12mo, cloth (slight water-stain on front cover). London, 1882
First Edition.

1093 The Martyrdom of Madeline. 3 vols., 12mo, cloth. London, 1882
First Edition. Inserted is an interesting 3-page A.L.s. from the author to E. C. Stedman, referring to Stedman's "Bohemia"; also a signed presentation inscription from Robert Buchannan to E. C. Stedman on the half-title. With the Stedman bookplate.

1094 White Rose and Red. 12mo, cloth. London, 1882
First Edition.

1095 The Hebrid Isles. 12mo, cloth. London, 1883
First Edition.

1096 A Poet's Sketch-Book. Selections from the Prose Writings. 12mo, cloth.
First Edition. London, 1883

1097 The Earthquake; or, Six Days and a Sabbath. The First Three Days. 12mo, cloth. London, 1885
First Edition.

1098 A Look round Literature. 12mo, cloth. London, 1887
First Edition.

1099 The City of Dream. An Epic Poem. *Frontispiece.* 12mo, cloth, uncut.
First Edition. London, 1888

1100 On Descending into Hell. A Letter to the Right Hon. Henry Mathews, Q.C., Home Secretary, concerning the Proposed Suppression of Literature. 8vo, half calf, original wrappers bound in. London, 1889
First Edition. A long newspaper clipping by George Moore relating to the book is pasted on the first few blank leaves. A strong defence of Vizetelly, ending as follows: "*The man who says that a book has power to pollute his soul ranks his soul below a book. I rank mine infinitely higher.*"

1101 The Coming Terror, and Other Essays and Letters. 8vo, cloth, uncut. *First Edition.* London, 1891

1102 The Outcast. A Rhyme for the Time. *Illustrations by Rudolf Blind, Peter MacNab, Hume Nisbet, etc.* 8vo, cloth. London, 1891
First Edition.

1103 The Piper of Hamelin. Fantastic Opera in two Acts. *Illustrations by Hugh Thomson.* 12mo, original wrappers, uncut. In a half brown morocco slip case. London: Chiswick Press, 1893
First Edition.

1104 The Wandering Jew. A Christmas Carol. 12mo, cloth, uncut.
London, 1893
First Edition. It was this book, reviewed by Richard Le Gallienne, which started the famous correspondence between Le Gallienne and Buchanan, "Is Christianity Played out?", and led to the writing of Le Gallienne's book, "The Religion of a Literary Man."

1105 The Devil's Case. A Bank Holiday Interlude. *Illustrations.* 12mo, cloth, uncut. London: Robert Buchanan, [1896]
First Edition.

1106 Is Barabbas a Necessity? A Discourse on Publishers and Publishing. 8vo, original wrappers.
London: Robert Buchanan, Author and Publisher, 1896
First Edition. Rare.

1107 The Ballad of Mary the Mother. A Christmas Carol. 12mo, cloth, uncut. London, 1897
First Edition.

1108 The Story of David Gray. *Portrait on Japan vellum.* Square 12mo, boards, uncut. Portland: Mosher, 1900
One of 400 copies, printed on Van Gelder hand-made paper.

1109 Complete Poetical Works. *Portraits.* 2 vols., 12mo, cloth, gilt tops, uncut. London, 1901

1110 The Poet of Modern Revolt. An Introduction to His Poetry. By Archibald Stodart-Walker. 12mo, cloth, uncut. London, 1901
First Edition.

1111 Robert Buchanan: A Critical Appreciation, and Other Essays, by Henry Murray. 8vo, cloth. London, 1901
First Edition.

1112 Some Accounts of his Life, his Life's Work and his Literary Friendships. By Harriet Jay. *Illustrations and portraits.* 8vo, cloth, gilt top, uncut. London, 1903
First Edition.

1113 The Ballad of Judas Iscariot. Square 18mo, wrappers, uncut.
Reigate: The Priory Press, 1904

1114 ORIGINAL AUTOGRAPH MANUSCRIPT of "Serapion," written on 10 pages, small quarto, and bound in half levant morocco.
The Manuscript is signed at the end. At the foot of the first page, Buchanan has written: "*This tale is one of a series, supposed to be narrated by various dramatis personæ, and forms part of an unpublished work, 'The Great Problem.' The germ of the poem is to be found in Gibbon, and is quoted by Lecky.*"

1116 BUCK (MITCHELL S.). The Songs of Phryne. 12mo, illustrated wrappers. Philadelphia, 1917
First Edition.

1117 BUCKLEY (WILLIAM). Cambia Carty, and Other Stories. 12mo, cloth, uncut. Dublin, 1907
First Edition.

1118 BULFIN (WILLIAM). Rambles in Eirinn. *Illustrations and Maps.* 12mo, cloth. Dublin, 1907
First Edition. Inscribed on title-page: "*To my friend John Quinn in grateful remembrance of enjoyable hours spent with him. William Bulfin. N. York, Dec. 17. 09,*" and on the other half-title: "*With best wishes from W. Fletcher.*"

1119 ——La Bella Mercedes. By Wm. Bulfin. In *Everybody's Magazine* for Jan. 1910. 8vo, wrappers. In a half brown morocco slip case.
This piece is signed and dated by the author. New York, 1910

1120 BUDGE (SIR E. A. W.). By Nile and Tigris. A Narrative of Journeys in Egypt and Mesopotamia on Behalf of the British Museum between the Years 1886 and 1913. *With numerous illustrations.* 2 vols., 8vo, cloth. London, 1920
First Edition.

ARTHUR HENRY BULLEN

1857-1921

[*Son of Dr. George Bullen, Keeper of the Printed Books in the British Museum. Graduate of Oxford. A constant contributor to the Dictionary of National Biography, and has done much judicious work in connection with the poems and plays of the Elizabethans.*]

1121 ARDEN OF FEVERSHAM, a Tragedy: Reprinted from the Edition of 1592. With an Introduction by A.H. Bullen. *Woodcut frontispiece.* 4to, cloth, leather back, uncut. London, 1887
One of 250 copies.

1122 MORE LYRICS from the Song-Books of the Elizabethan Age. 8vo, cloth, gilt top, uncut. London, 1888
First Edition. One of 750 copies.

1123 MUSA PROTERVA: Love-poems of the Restoration. 8vo, cloth, calf back, gilt top, uncut. London: Privately Printed, 1889
First Edition. Scarce. One of 780 copies.

1124 SPECULUM AMANTIS: Love Poems from Rare Song-Books and Miscellanies of the Seventeenth Century. Square 8vo, cloth, leather back, gilt top, uncut. London: Privately Printed, 1889
First Edition. One of 500 copies. Laid in is a letter from John C. Nimmo regarding this work.

1125 DAVISON'S POETICAL RHAPSODY. 2 vols., 8vo, cloth, gilt tops, uncut. One of 520 copies on Large Paper. London, 1890-1

1126 POEMS, CHIEFLY LYRICAL, from Romances and Prose Tracts of the Elizabethan Age: With Chosen Poems of Nicholas Breton. 8vo, cloth, gilt top, uncut. London, 1890
First Edition. One of 780 copies.

1127 ANACREON: With Thomas Stanley's Translation. Edited by A. H. Bullen. *Illustrated by J. R. Weguelin.* Square 8vo, cloth, uncut. London, 1893
First Edition. One of 1000 copies for England and America.

1128 LYRICS FROM THE SONG-BOOKS of the Elizabethan Age. 8vo, cloth, uncut. *First Edition.* London, 1887

1129 ENGLAND'S HELICON. 8vo, cloth, uncut. London, 1899
First Edition.

1130 LYRICS FROM ELIZABETHAN DRAMATISTS. 8vo, cloth, uncut. *First Edition.* London, 1901

1131 AN ENGLISH GARNER: Shorter Elizabethan Poems; Some Longer Elizabethan Poems. Introductions by A.H. Bullen. 2 vols., 8vo, cloth. *First Edition.* Westminster, 1903

1132 A CHRISTMAS GARLAND. Carols and Poems from the Fifteenth Century to the Present Time. Edited by A. H. Bullen. *Illustrated.* 8vo, cloth, vellum back, gilt top, uncut. N.p., n.d.

1133 BULLOCK (SHAN F.). Dan the Dollar. 12mo, cloth, uncut. Dublin, n.d.

1134 BUMPUS (T. FRANCIS). The Cathedrals of Southern France. *Illustrations.* 12mo, cloth. London, n.d.

1135 BURCA (PADRAIG DE) AND BOYLE (JOHN F.). Free State or Republic? 12mo, cloth. Dublin, 1922
First Edition. Pen pictures of the historic treaty session of the Dail Eireann.

1136 BURGESS (GELETT). Vivette, or the Memoirs of the Romance Association, etc. *Map.* 12mo, cloth, uncut (somewhat stained on front cover). Boston, 1897
First Edition. Inscribed by the author on fly-leaf: "*To my old friend and new publisher Zip, hoping he will soon be able to afford this little daughter of my fancy a new dress. Gelett Burgess. 1900.*" With a curious drawing.

EDMUND BURKE

1728-1797

[*A native of Dublin, and graduate of Trinity College, where the range of his studies was remarkable. In 1756 he published, anonymously, his "Vindication of Natural Society"—an ironical imitation of Bolingbroke's unorthodox writings, and an attempted reductio ad absurdum of his theories. A few months afterwards appeared "A Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful," which secured for its author the acquaintance of Dr. Samuel Johnson and other celebrities, whose congenial friendship formed no small portion of the happiness of his life. Johnson, Prior tells us, would submit to contradiction from Burke,—twenty years younger than himself—though he would tolerate it from no one else. "No man of sense," the lexicographer said, "could meet Mr. Burke by accident under a gateway to avoid a shower without being convinced that he was the first man in England"—a considerable tribute from a man who did not underestimate his own merits. Grattan, the Irish orator and patriot, considered Burke the greatest conversationalist he had ever met.*]

1137 Reflections on the Revolution in France, and on the Proceedings in certain Societies in London relative to that event. 8vo, crushed blue levant morocco, gilt top, uncut, original wrappers bound in, by Bradstreet. London, 1790
First Edition.

1138 Correspondence between the year 1744 and the period of his Decease, in 1797. Edited by Charles William, Earl Fitzwilliam, and Sir Richard Bourke. *Portrait.* 4 vols., 8vo, cloth. London, 1884
First Edition.

1139 Works. 12 vols., 8vo, buckram, gilt tops, uncut. London, 1899
Best English Edition.

1140 BURKE (THOMAS). Limehouse Nights. Tales of Chinatown. 12mo, cloth, uncut. London, 191
First Edition. Fine copy. Scarce.

1141 BURLINGTON MAGAZINE (THE). From its commencement in March 1903 to Sept. 1912, being Vols. I to XXI. *Profusely and magnificently illustrated with fine plates, many in colors.* 20 vols., 4to, decorated cloth, gilt tops. London, 1903-12
Contains invaluable articles upon modern and mediæval art, Oriental and European; on ceramics, rugs, sculpture, painting, etc., by acknowledged authorities, as well as monographs on modern artists, such as Whistler, and Cézanne, with reproductions of their work.

SIR FRANCIS C. BURNAND

[*The famous editor of Punch. Educated at Eton and Cambridge, and admitted to the bar in 1862. A successful writer of comedies and burlesques—his burlesque "Black-Eyed Susan" ran for 800 nights at the Royalty Theatre. He was knighted in 1902.*]

1142 Records and Reminiscences, Personal and General. *Illustrations and facsimile letters.* 2 vols., 8vo, cloth, uncut. London, 1904
First Edition.

SIR EDWARD BURNE-JONES

1833-1898

[*Friend of William Morris and Rossetti; pre-Raphaelite artist, producing designs for stained glass, tapestry, and book illustration, and showing the finest powers as a colorist in water-color painting. About 1870 he took up oil painting and produced pictures which have been highly praised and somewhat severely criticised. His "Mirror of Venus" sold for 5000 guineas.*]

1143 A Record and Review. By Malcolm Bell. *Numerous illustrations.* 12mo, cloth. London, 1898

1144 The Beginning of the World. *25 pictures.* Small folio, boards, uncut. *First Edition.* With a foreword by Georgiana Burne-Jones. London, 1902

1145 Memorials of Edward Burne-Jones. By G. B-J. *Illustrations.* 2 vols., 8vo, cloth, uncut. London, 1904
First Edition.

1146 BURNE-JONES (SIR PHILIP). The Cult of the Hideous and the Modern Iconoclasts. An Address Delivered at the Authors' Club, 19th February, 1912. 12mo, wrappers. London: The Chiswick Press, 1912
First Edition.

1147 BURNET (JOHN). Higher Education and the War. 12mo, boards.
First Edition. London, 1917

CECIL DELISLE BURNS

1879-

[*Educated at Cambridge and Rome; University Extension Lecturer for Oxford, Cambridge and London Universities; Secretary of the International Organizing Committee, Labor Office, League of Nations.*]

1148 Greek Ideals. A Study of Social Life. 12mo, cloth. London, 1917
First Edition.

1149 International Politics. 12mo, cloth. London, [1920]
First Edition.

ROBERT BURNS

1759-1796

[*The "inspired ploughman." Son of a gardener and small farmer, he was early thrown on the world at large. William Burnes or Burness—for the name was variously written—had tried to give his children an education, sending them to school as opportunity offered, and sometimes helping them in their studies after his day's work. But Robert owed most of his "little pretensions to wisdom," quoting his own phrase, to observation and experience; and something of his imagination to an old woman who lived with the family . . . "She had, I suppose, the largest collection in the country of tales and songs concerning devils, fairies, brownies, witches, warlocks . . . " A little before Burns reached his sixteenth year, he first committed, he says, "the sin of rhyme." A "bonnie sweet sonsie lassie" who was his partner in the harvest field sang sweetly, and it was this singing which put into his head the idea of writing songs.*]

1150 Poems and Letters in the Handwriting of Robert Burns, reproduced in facsimile through the courtesy of William K. Bixby and Frederick W. Lehmann of the Burns Club of St. Louis. With an Introduction and Explanatory Notes by Walter B. Stevens. *Illustrations and facsimiles*. Folio, half vellum, uncut. St. Louis: Printed for the Burns Club, 1908
One of 300 copies for Members of the Burns Club. Inscribed: "*John Quinn with regards of W. K. Bixby, Dec. 1917.*"

1151 Tam o'Shanter. 12mo, wrappers, uncut. Portland: Mosher, 1913
One of 500 copies privately printed.

1152 The Jolly Beggars. A Cantata. With Introduction by William Marion Reedy. *Portrait*. 12mo, Japan vellum boards, uncut.
One of 25 copies printed on Japan vellum. Portland: Mosher, 1914

1153 BURROUGHS (JOHN). Time and Change. *Engraved portrait and title-page*. 12mo, cloth, paper label, uncut. Boston, 1912
First Edition. Being Vol. 16 of the Riverside Edition of Burrough's Works.

LADY ISABEL BURTON

[*Wife of Sir Richard F. Burton, and his companion in many of his famous travels. Unfortunately, though devoted to her husband, her discretion was not reliable. When Burton died, there were left in his house at Trieste many manuscripts of essays, articles, and unfinished books. Lady Isabel, looking through them and classifying them, destroyed a large number. She seemed to lose all sense of reason in the presence of her confessor—a common and uneducated man—and at his slightest suggestion valuable papers were burnt. All Burton's diaries were lost in this way, and all his notebooks except one. Lady Isabel died in 1896.*]

1154 The Inner Life of Syria, Palestine, and the Holy Land. *With map, photograph, and colored plates*. 2 vols., 8vo, cloth. London, 1875
First Edition. Presentation copy from the author, inscribed: "*To my friend H. A. N. Friswell. In kindly remembrance of the old days by the Author.*"
Inserted is an A.L.s. from Lady Burton relating to her work.

1155 The Life of Captain Sir Richard F. Burton. By his Wife Isabel Burton. *Numerous portraits, illustrations, and maps*. 2 vols., 8vo, cloth, uncut. London, 1893
First Edition.

1156 The Romance of Isabel Lady Burton, the Story of her Life told in part by herself and in part by W. H. Wilkins. *Portrait and illustrations*. 2 vols., 8vo, cloth, gilt tops (library labels on front covers). London, 1897
First Edition.

SIR RICHARD FRANCIS BURTON

1821-1890

[*One of the great men of the nineteenth century—a constant Adventurer in mysterious or guarded regions both of life and literature. An indomitable soldier and brilliantly suc-*

*cessful explorer, he possessed a rare equipment for his hazardous work. His strength of mind and body were exceptional, and carried him through strains and stresses that few others could have resisted. He had an immense store of all-round scientific and artistic knowledge, and in addition was one of the two, or possibly three, most proficient linguists of whom we have authentic records. He had the keenest powers of observation, a marvellously retentive memory, and an almost uncanny comprehension of human nature. He was unrivalled in his ability to merge his own identity in that of a member of an alien race, absorbing the manner, speech, customs and temperament of the new type. This faculty of disguise was invaluable in many of his most important and daring expeditions, notably in his celebrated pilgrimages to the sacred cities of Mecca and Medina, and to Harar the Unknown. Yet, versatile and adaptable as he was, his own character tended always to straightforward action and unswerving truth. A large portion of his life was spent in some of the most pestilential parts of the earth. He was never properly supported in his pioneering: money and publicity were both lacking. "It should never be forgotten," says Dr. F. Grenfell Baker, his medical adviser during his travels, "that much of the existing improvement and safety of present-day Africa is due to his pioneering and extremely dangerous explorations in the far-off days of the middle of the last century when, often alone and unaided, he examined deliberately and with the utmost scientific care the heart of the Dark Continent." When Stanley was forced on one occasion to throw away all his superfluous belongings, the one book he would not part with was Burton's "Lake Regions of Central Africa"—*NOT *the Bible, as has often been said. Sir Richard's accounts of routes in parts of East Africa and Arabia were quoted in handbooks issued during the World War by the British Admiralty, as being still the most faithful guides to the respective regions.*]

1157 GOA, AND THE BLUE MOUNTAINS; or, Six Months of Sick Leave. *Plates.* 8vo, cloth, uncut. London, 1851
First Edition.

1158 SCINDE; or, the Unhappy Valley. 2 vols., 8vo, original cloth, uncut. London, 1851
First Edition. Sir Charles Napier's copy, with numerous pencil notes on the margins throughout. One on page 59 is signed. With the W. C. E. Napier bookplate.

1159 SINDH AND THE RACES that Inhabited the Valley of the Indus. 8vo, half morocco, gilt top (lacks map). London, 1851
First Edition.

1160 FALCONRY in the Valley of the Indus. *Tinted Lithographic plates (one loose).* 12mo, cloth, uncut. London, 1852
First Edition.

1161 PERSONAL NARRATIVE OF A PILGRIMAGE to El-Medinah and Meccah. *Maps and full-page lithographic plates, some colored.* 3 vols., 8vo, cloth, uncut (one cover slightly soiled). London, 1855-6
First Edition.

1162 FIRST FOOTSTEPS IN EAST AFRICA; or, an Exploration of Harar. *Colored lithographic plates and maps.* 8vo, cloth, uncut. London, 1856
First Edition.

1163 THE JOURNAL of the Royal Geographical Society, Vols. 29, 33, and 44. London, 1859-62-74; Hakluyt Society, London, 1874. 4 vols., 8vo, cloth and half morocco. London, 1859-74
Contains: The Lake Region of Central Equatorial Africa; Exploration of the Elephant Mountain; Geographical Notes on the Province of Minea Geraes; The Captivity of Hans Stade of Hesse, all by Burton.

1164 THE LAKE REGION of Central Africa. A picture of Exploration. *Folding map and tinted illustrations*. 2 vols., 8vo, cloth, uncut. London, 1860
First Edition.

1165 THE CITY OF THE SAINTS and Across the Rocky Mountain to California. *Folding map and illustrations*. 8vo, cloth, uncut. London, 1861
First Edition.

1166 ABEOKUTA AND THE CAMAROONS MOUNTAINS. An Exploration. *Folding map and illustrations*. 2 vols., 8vo, cloth, uncut. London, 1863
First Edition.

1167 THE PRAIRIE TRAVELLER, a Hand-Book for Overland Expedition. By Randolph B. Marcy. Edited with notes by Richard F. Burton. *Folding map and illustrations*. 12mo, cloth. London, 1863
Scarce. The best guide to the Overland routes, and the *First Edition* with notes by Capt. Richard F. Burton.

1168 WANDERINGS IN WEST AFRICA from Liverpool to Fernando Po. *Map and illustrations*. 2 vols., 12mo, cloth, uncut. London, 1863
First Edition.

1169 A MISSION TO GELELE, King of Dahome. With Notices of the so-called "Amazons," the Grand Customs, the Yearly Customs, the Human Sacrifices, the Present State of the Slave Trade, and the Negro's Place in Nature. *Frontispieces*. 2 vols., 8vo, cloth, uncut. London, 1864
First Edition.

1170 THE NILE BASIN. 12mo, cloth, uncut (covers slightly stained). London, 1864
First Edition.

1171 THE GUIDE BOOK. A Pictorial Pilgrimage to Mecca and Medina. *Portrait*. 8vo, original wrappers. In a half brown morocco case. London, 1865
First Edition. Excessively rare. Norman M. Penzer, in his Annotated Bibliography of Burton, says: "There is a perfect copy at Camberwell, and two in the Kensington Library (one mutilated). The British Museum has no copy." This is one of the rarest of all Burton items, and apparently only one copy has ever appeared at auction. 82.50

1172 STONE TALK, Being some of the marvellous sayings of a Petral Portion of Fleet Street, London, to one Doctor Polyglott. By Frank Baker [pseud.]. 12mo, cloth, uncut and unopened. London, 1865
First Edition. Scarce.

1173 WIT AND WISDOM from West Africa; or, A Book of Proverbial Philosophy, Idioms, Enigmas, and Laconisms. 8vo, original cloth, uncut. London, 1865
First Edition. Scarce.

1174 Wit and Wisdom from West Africa, etc. 8vo, original cloth, uncut. London, 1865
First Edition. Differs from the preceding number in binding.

1175 Explorations of the Highlands of the Brazil; with a full account of the Gold and Diamond Mines. *Map and illustrations.* 2 vols., 8vo, cloth, uncut (shaken). London, 1869
First Edition.

1176 Letters from the Battle-Fields of Paraguay. *Map and illustrations.* 8vo, cloth, uncut. London, 1870
First Edition.

1177 Vikram and the Vampire; or, Tales of Hindu Devilry. *33 illustrations by Ernest Griset.* 12mo, cloth. London, 1870
First Edition. Laid in is an autograph note by Burton, on a postcard, signed with initials.

1178 Royal Asiatic Society, London, 1871; Anthropologia, Vols. 1 and 5, London, 1873-6. 3 vols., 8vo, cloth and half morocco. London, 1871-6
Containing the following contributions by R. Burton: Proverbia Communia Syriaca; Notes on the Castellieri, etc.; The Long Wall of Salona and the Ruined Cities of Pharia and Gelsa di Lesina.

1179 Zanzibar; City, Island, and Coast. *Folding map and illustrations.* 2 vols,. 8vo, cloth, uncut (library labels removed from covers). London, 1872
First Edition.

1180 The Lands of Cazembe. Lacerda's Journey to Cazembe in 1798. Translated and Annotated. *Map.* 8vo, cloth. London, 1873
First Edition.

1181 Ultima Thule; or, A Summer in Iceland. With historical introduction. *Maps and illustrations.* 2 vols., 8vo, cloth, uncut and unopened.
First Edition. London, 1875

1182 Etruscan Bologna. *Illustrations.* 8vo, cloth. London, 1876
First Edition.

1183 A New System of Sword Exercise for Infantry. *Illustrations.* 12mo, cloth. London, 1876
First Edition.

1184 Two Trips to Gorilla Land and the Cataracts of the Congo. *Map and illustrations.* 2 vols., 8vo, cloth, uncut. London, 1876
First Edition.

1185 Sind Revisited. With Notices of the Anglo-Indian Army. Railroads: Past, Present and Future, etc. 2 vols., 8vo, cloth, uncut.
First Edition. London, 1877

1186 The Gold-Mines of Midian and the Ruined Midianite Cities. *Map.* 8vo, cloth. London, 1878
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He now desired to become an artist, but his family disapproved. He tried to do some teaching; hoped for a fellowship at Cambridge; considered various possible and impossible schemes. Finally it was decided that he should emigrate to New Zealand. His passage was paid, and he was to sail in the Burmah, but was persuaded by a cousin, who had heard something about the ship, to exchange into another vessel. The Burmah was never heard of again. Butler, arriving safely in New Zealand, carried on sheep-farming for four and a half years, In 1863 his family published in his name "A First Year in Canterbury Settlement," compiled from his letters home, his journal, and two papers contributed to the Eagle, the St. John's College magazine for which Butler had written in his undergraduate days, under the signature of "Cellarius."

Butler sold out his sheep run in 1864 and returned to England, taking chambers in London. He was now his own master and able at last to turn to painting. He studied and worked, and exhibited a dozen pictures at the Academy between 1868 and 1876. But he was not satisfied with the sum of his creative work, which amounted practically to nothing, and gradually, as relaxation from his painting, he fashioned "Erewhon." The book was refused by Chapman and Hall on the advice of George Meredith, then their reader, and in the end Butler published it at his own expense. "The Fair Haven," which is his early pamphlet on the Resurrection, enlarged, was the next publication, and then he began "The Way of All Flesh," and so was fairly started in the way that he should go.]

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1326 Mummery. 12mo, cloth. London, n.d.
First Edition.

1327 Satire. 12mo, cloth, uncut. London, n.d.
First Edition.

1328 Sembal. 12mo, cloth. London, n.d.
First Edition.

1329 CANON (WALTER B.). Bodily Changes in Pain, Hunger, Fear and Rage. 8vo, cloth. New York, 1915
First Edition.

1330 CARADOC PRESS. In Praise of Wisdom. 16mo, vellum, uncut. In a half blue morocco slip case. Chiswick, 1902
One of 12 copies printed on vellum.

1331 ——Quia Amore Langueo. [A Poem of Unknown Authorship . . . from a Manuscript in the Library at Lambeth Palace.] *Woodcut frontispiece and borders.* 8vo, white cloth, uncut. Chiswick, 1902
One of 250 copies printed and bound by H. D. and H. B. Webb.

1332 [CARBERY (ETHNA).] The Passionate Hearts. By Anna MacManus. *Cover design by "A. E." (George W. Russell).* 12mo, boards, cloth back (back soiled). Dublin, 1903
First Edition.

WILLIAM CARLETON
1794-1869

[*"The truest, the most powerful and the tenderest delineator of Irish life," as he has been called, was born at Prillisk, County Tyrone. The son of a tenant farmer with an extraordinary memory, he was nurtured among the peasantry whom he afterwards portrayed so faithfully and finely. His merely academic education was not profound: he re-*

ceived some scanty instruction in the "hedge schools" which used to be a notable feature of Irish life, and this smattering was supplemented at a classical school. He had resolved to prosecute his studies as a poor scholar at Munster, but was deterred by a warning dream: the story is told in his "Poor Scholar." While still in his teens he undertook one of the religious pilgrimages then common, but his experiences caused him to abandon the idea of entering the priesthood, and eventually he became a Protestant. His vague ideas as to a career were given a sudden twist by the reading of "Gil Blas": he determined to try his fortune boldly in the larger world and after some experiments he set out for Dublin. He soon began writing sketches for a magazine in the metropolis—stories of the life and people he knew and the class from which he sprang. A collection of these sketches was issued in 1830 under the title "Traits and Stories of the Irish Peasantry" and the book was well received. A long series of stories and novels followed, many of which passed through several editions, and were translated into French, German and Italian. They gave the lights and shades of the Celtic-Irish race—"fun, frolic, folly . . . . poetry, pathos, passion." In the last year of his life he commenced his remarkable Autobiography, which was completed and published by D. J. O'Donoghue, the well-known biographer and editor, and Librarian of University College, Dublin.]

1333 DENIS O'SHAUGHNESSY going to Maynooth. *Illustrations by W.H.Brooke.* 12mo, original cloth, uncut. London, 1845
First Edition. Originally published in the *Christian Examiner* in 1831.

1334 THE SQUANDERS OF CASTLE SQUANDER. *Illustrations.* 2 vols., 12mo, original red cloth. London, 1852
First Edition.

1335 ORIGINAL AUTOGRAPH MANUSCRIPT of his Autobiography, written on 178 pages, folio, and bound in green limp morocco. In a half morocco slip case.
THE ORIGINAL MANUSCRIPT, written in the last year of the novelist's life. Captioned: "My Life—September 21st 1868."
On the fly-leaf, Mr. O'Donoghue, who has continued the life of Carleton from the point at which the Autobiography breaks off (published London, 1896, which see below) writes:
"*This is the original manuscript of William Carleton's famous autobiography, written by him in the last year of his life and printed for the first time by me in the year 1896. It is generally recognized as one of the most remarkable documents of human interest in modern literature, and as quite worthy to rank with the self-revelations of Rousseau and Cellini. It was purchased by me in 1895 from the two eldest daughters of Carleton, then living but since dead. The MS. was never completed by the novelist.*"
THIS IS ONE OF THE MOST IMPORTANT MANUSCRIPTS OF MODERN TIMES, AND ONE OF THE GREATEST AUTOBIOGRAPHIES EVER PUBLISHED.

1336 THE LIFE OF WILLIAM CARLETON. Being his Autobiography and Letters; and an account of his Life and Writings, from the point at which the Autobiography breaks off. By David J. O'Donoghue. Introduction by Mrs. Cashel Hoey. *2 portraits.* 2 vols., 8vo, cloth, uncut (one cover stained). London, 1896
First Edition.

1337 Traits and Stories of the Irish Peasantry. *Portraits and illustrations.* Edited by D. J. O'Donoghue. 4 vols., 12mo, cloth, gilt tops, uncut.
London, 1896

1338 The Black Prophet. A Tale of Irish Famine. With an introduction by D. J. O'Donoghue. *Illustrations by J.B.Yeats.* 12mo, cloth.
London, 1899

First Edition with the introduction and Yeats illustrations, and the best edition of this masterpiece of the great Irish writer.

1339 A.L.s., 2 pages, folio. Undated. To the Editor of the *Freeman.* In a small 4to, blue buckram slip case.
A fine letter in which he supports the national movement on behalf of the widow and orphans of the late John O'Connell and impresses it on the public to do the same. A typewritten transcript of the letter is laid in.

THOMAS CARLYLE

1795-1881

[*Thomas Carlyle, the eldest of nine children, was born at Ecclefechan, Annandale. His father, a mason, and afterwards a small farmer, had joined a sect of seceders from the Kirk, and had all the characteristics of the typical Scottish Calvinists. Young Thomas showed both pugnacity and promise at school, and was destined for the ministry. In November 1809 he walked to Edinburgh and entered the University; but he cared little for any of the professors except Sir John Leslie, from whom he learned some mathematics. Then he drifted into poorly paid schoolmastering, and at Kirkcaldy met young Irving, another Annandale man, who by the freaks of fate was one of his best friends and one of his dearest enemies.*

It was one of the little or large ironies of the Victorian era that Carlyle, who had ideas as to statecraft, was not given an opportunity to test them in the field of applied politics. He died—as he had lived for so long—in gloom; the gloom of a Titan. He was buried in the kirkyard of his birthplace, Ecclefechan,—denying (for his wishes had been made clear) Westminister Abbey.]

1340 Reminiscences by Thomas Carlyle. Edited by Charles Eliot Norton. 2 vols. *With two maps;* Also Correspondence between Goethe and Carlyle. Edited by Charles Eliot Norton. 3 vols., 12mo, cloth, uncut.
London, 1887

1341 Sartor Resartus: The Life & Opinions of Herr Teufelsdroeckh. Small 4to, limp vellum, uncut. In a half blue morocco slip case.
Hammersmith: The Dove Press, 1907

One of 300 copies printed at the Dove Press.

BLISS CARMAN

1861-

[*The Poet Laureate of Canada, and the special poet of nature, the Open Road and Vagabondia for all the world, was born at Fredericton, New Brunswick, of old New England stock, his Loyalist forbears having joined in the great Imigration to new homes on Canadian soil during the troubles that followed the Revolutionary War and the in-*

complete peace. He was educated at the Collegiate School, Fredericton, under Dr. George R. Parker, who seems to have been an ideal schoolmaster. The young poet then went to the University of New Brunswick, where his cousin, Charles G. D. Roberts, was already in residence. Postgraduate courses at Edinburgh and Harvard followed; then two years of law study, and some journalistic and editorial experience: he was office editor of the Independent, 1890-92; editor of the Chap Book, 1894. But the Open Road of poetry and letters was always calling him, and he could not rest and find placid expression in limited routine work. He took the free way of independence, alone except for the fellowship of Richard Hovey in "Songs from Vagabondia," and for a much later association with Mrs. Mary Perry King in masques and a new interpretation of open-air dramatic and rhythmic art. His poetry has given him a unique position in American literature, but his prose should not be overlooked. Many of his finished essays and studies appeared in the Reader, which contained so much fine work in its earlier years.

Bliss Carman—it is not impertinent to be personal with historic figures—is a man of striking appearance, tall, lithe, blue-eyed, and with a royal crown of fair hair scarcely greying. His philosophy of life— beauty, restraint in freedom—shows in his features, as in his works. Walking in country or city, talking in workshop or forum, he presents the ideal picture of a poet, meditative, touched with the spirit of dreams, but alive, human, and with memories of full days and energizing passions.]

"*A complete set of the original issues of Mr. Carman's various works in poetry and in prose may well be, in the not very distant future, an almost priceless possession, if indeed any such collection can ever be brought together. His earliest publications, the broadsheets and leaflets of song privately distributed, numbering upward of 25 items, are already practically unobtainable, and it is doubtful indeed if many copies of them have been preserved. As for the pamphlets and books privately printed they, too, are difficult to find and invariably expensive if obtained either at auction or from the bookseller.*"

From "A Check List of First Editions of the Works of Bliss Carman" by Frederic F. Sherman.

1342 THE KELPIE RIDERS. 1 page, 4to. Signed at the end. In a half morocco slip case. [Windsor, N. S.], December 1889

First Edition. One of a few copies privately printed for the author. Inscribed: "*To J.R.Peck, The Ghost House, Twilight Park, 30 August 1903.*"

1343 LOW TIDE ON GRAND-PRÉ. *Decorative borders in various colors.* Square 12mo. original wrappers. In a half brown morocco slip case.

Toronto, [1889]

Bliss Carman's first published book. Only a few copies were sold before the entire edition was destroyed by fire. It was probably reprinted without permission from an American magazine, as the author's name is misspelled, "Bliss Carmen," and Mr. Carman had never heard of or seen the booklet until this copy was shown to him.

1344 A WINDFLOWER. 4-page leaflet, 12mo. In a half brown morocco slip case.

N.p.: Christmas, 1890

First Edition. One of a few copies privately printed for the author. Presentation copy, inscribed: "*Bliss Carman to J. R. P. August, 1903.*"

1345 A Pagan's Prayer. 4 page leaflet, 8vo. [New York], Christmas 1891
First Edition, for private circulation only. Inscribed on first page: "*To E. C. Stedman with best wishes from Bliss Carman.*"

1346 The Last Watch. 1 page, oblong 8vo. New York, 1891
Proof on blue paper, of which a few copies were specially pulled for the author. Note on margin by the author: "*Printed in the Atlantic.*"

1347 In the Heart of the Hills. Broadsheet, 1 page, oblong 8vo.
New York, April 15, 1892
Only a few copies privately printed for the author, who has written on the bottom: "*Printed in the Independent.*"

1348 Olaf Hjörward. Broadsheet, 1 page, folio. New York, March 31, 1892
Only a few copies privately printed for the author.

1349 The Master of the Isles; An Afterword; A Robin Song; The Tragedy of Willow. The Faithless Lover; The Faithful Love. Printed on a 1-page folio broadsheet. New York, September 1892
Only a few copies were privately printed for the author, who has written at the bottom: "*All these have been published except 'A Robin Song'*"; and on the margin of the last two poems: "*A Dialogue.*"

1350 The Wind and the Tree; and, Seven Wind Songs. 2 poems on a 1-page folio broadsheet. New York, September 1892
Note by the author at the foot; "*All these have been published. B.C.*"
Two other poems," The Grave-Tree" and "Overlord," have been cut from this broadsheet.

1351 Low Tide on Grand-Pré. A Book of Lyrics. 12mo, cloth, gilt top.
New York, 1893
First Edition. Published by Charles L. Webster & Co., of which firm Mark Twain was a partner.

1352 Low Tide on Grand-Pré. A Book of Lyrics. *Title within woodcut border.* 12mo, cloth, gilt top, uncut. Cambridge, 1894
Inserted is a 1-page A.L.s. from the author to E.C.Stedman: "*I enclose another attempt at the ballad business, which you may care to read. It is just from the printer's hands, the earliest date to the contrary notwithstanding. Very Sincerely Bliss Carman.*" With the E.C.Stedman bookplate.

1353 Low Tide on Grand Pré. A Book of Lyrics. *With Title in woodcut border.* 12mo, cloth, gilt top, uncut. Cambridge, 1894
Autograph quotation on half-title:

"*And all the world is but a scheme*
Of busy children in the street.
Bliss Carman."

1354 Low Tide on Grand Pré. A Book of Lyrics. Square 8vo, boards, uncut.
Cambridge, 1894
One of 50 copies on Large Paper, signed by the author and publishers.

1355 Low Tide on Grand Pré. A Book of Lyrics. 12mo, boards, uncut.
London, 1894
First English Edition.

1356 Songs from Vagabondia. By Bliss Carman and Richard Hovey. *Designs by Tom B. Meteyard.* 16mo, boards, uncut. Boston, 1894
First Edition. One of 750 copies.

1357 Songs from Vagabondia. By Bliss Carman and Richard Hovey. *With designs by Tom B. Meteyard.* 12mo, boards, uncut. Boston, 1894
First Edition. Large Paper copy, one of 60 copies, of which 50 only were for sale. On the half-title, Carman has inscribed this delightful bit of verse:

> "*This is the book we made,*
> *Tom and Richard and I,*
> *Just out of weather and joy,—*
> *Spirit and sea and sky.*
> *Bliss Carman.*
> *Decoration Day, 1901.*"

Inserted is a 4-page A.L.s. from Carman to "*Dear Old Herb*" (Herbert S. Stone), in relation to an article by "Barry" on Keats, besides other matters for the *Chap Book.* Mentions Julie Lippmann, Gertrude Hall, and others. On a corner of the front end-paper, just beneath his design, is Meteyard's autograph as well as his cipher of a Turtle.

1358 Saint Kavin. A Ballad. *Title within woodcut border, by Bertram G. Goodhue.* 12mo, wrappers, uncut. In a half brown morocco slip case.
Boston, 1894
First Edition. One of 50 copies privately printed for the Visionists, a band of authors and artists which included Richard Hovey, Herbert S. Stone, Herbert Copeland and B.G.Goodhue. Presentation copy from the author, inscribed on back fly-leaf: "*To Charles Warren Stoddard from B.C. March, 1895.*"

1359 A Seamark. A Threnody for Robert Louis Stevenson. 16mo, original wrappers, uncut (stain on front wrapper). In a half brown morocco slip case. Boston, 1895
First Edition. With the H.W. Poor bookplate.

1360 At Michaelmas. A Lyric. 12mo, wrappers (loose), uncut. In a half brown morocco slip case. Wolfsville, N.S., 1895
First Edition. One of 100 copies privately printed. Presentation copy, inscribed: "*To my friend Charles Warren Stoddard, with loving remembrance out of the North Country in the fall of 1895. Bliss Carman.*"

1361 Behind the Arras. A Book of the Unseen. *With designs by T.B.Meteyard.* 12mo, boards, uncut. Boston, 1895
First Edition.

1362 Behind the Arras. A Book of the Unseen. *With designs by T.B.Meteyard.* 16mo, boards, uncut. Boston and New York, 1895
First Edition, with the addition in the imprint of: London: Elkin Mathews, and Toronto: William Briggs, and the imprint of Elkin Mathews on the cover.

1363 Low Tide on Grand Pré. A Book of Lyrics. *Title within woodcut border.* 12mo, cloth, gilt top, uncut. Boston, 1895

Autograph quotation on half-title:

"I survive the fault and failure.
The wise Fates will have it so.
To L.M. October, 1897. Bliss Carman."

1364 More Songs from Vagabondia. By Bliss Carman and Richard Hovey. *Designs by T.B.Meteyard.* 12mo, boards, uncut (rebacked). Boston, 1896

First Edition. On the half-title are two original poems in the autograph of both authors:

"For love of the roving foot
And joy of the roving eye,
God send you store of morrows fair
And a good rest by and by!
Bliss Carman."

"There's a schooner in the offing
With her topsail shot with fire,
And my heart has gone aboard her
For the Islands of Desire.
Richard Hovey."

Also, autographed by Meteyard, with the sign of the Turtle, his mark and with a water-color flower-spray in blue and green. Carman has checked his poems in the "Contents."

1365 More Songs from Vagabondia. By Bliss Carman and Richard Hovey. *Designs by Tom B. Meteyard.* 8vo, boards, uncut. Boston, 1896

First Edition. One of 60 copies on Large Paper, of which only 50 were for sale.

1366 Ballads of Lost Haven. A Book of the Sea. 12mo, cloth, uncut. Boston, 1897

First Edition.

1367 The Girl in the Poster. 16mo, wrappers, uncut. In a half brown morocco slip case. N.p.: Wayside Press, 1897

First Edition. One of 100 copies privately printed. Presentation copy, inscribed "*To C.W.S.* [*Charles Warren Stoddard*] *with love from his ever B.C.*"

1368 By the Aurelian Wall, and Other Elegies. 12mo, cloth, uncut. Boston, 1898

First Edition.

1369 The Green Book of the Bards. 12mo, original wrappers, uncut. In a half brown morocco slip case. Cambridge, 1898

First Edition. One of 100 copies privately printed. Inscribed on fly-leaf: "*To L.M. from B.C.*"

1370 The Green Book of the Bards. 12mo, wrappers, uncut. Cambridge, 1898

First Edition. One of 100 copies privately printed. Presentation copy, inscribed: "*To E.C.Stedman with best wishes from Bliss Carman.*"

1371 Low Tide on Grand Pré. A Book of Lyrics. *Printer's device on title-page.* 12mo, cloth, gilt top, uncut. Boston, 1899

On the half-title is a poem, two stanzas of 4 lines each, in the autograph of the author:

"The Northern Muse looked up
Into the ancient tree,
Where hang the seven olives
And twine the roses three.

Her sigh like the eternal
Susurrus of the sea,
Was Scire quod Sciendum
Da Mihi Domine!
Bliss Carman."

Mr. Maynard, of Small, Maynard & Co., the publishers, appends the following: "This verse was written for the special device on title-page, a modification of S.M. & Co.'s regular device."

1372 Nugae Illiteratæ. Oblong 12mo, cloth, gilt top, uncut. [New York], 1899

One of 150 copies printed for private circulation. The present copy issued to Fred. de Clot. Contains poems by Bliss Carman and others.

A very scarce and little-known collection of verse by the "Freaks," among whom were: Bliss Carman, Harry Furniss, Dr. Ramon Guiteras, the Earl of Kintore, George Parsons Lathrop, C.G.D. Roberts, John Gilmer Speed, Col. George E. Waring, Jr. and others.

1373 A Winter Holiday. 12mo, boards, uncut. Boston, 1899

First Edition.

1374 Original Autograph Manuscript of "Ballad of Father Hudson," written on 8 quarto sheets of blue paper and a final sheet of white paper. Signed at the end of the eighth sheet, but signature deleted as three additional verses were added. Enclosed in a half morocco slip case.

On the verso of the last sheet Carman has written a note to Mr. Peck: *"This ballad was printed in the 'Outlook' for the 6th of this month. And the white paper means that the ending was added nearly a year after the thing was first written;" etc.*

1375 The Vengeance of Noel Brassard. A Tale of the Acadian Expulsion. 12mo, boards, cloth back, uncut (tear in back). Cambridge, 1919 [1899]

First Edition. One of 100 copies privately printed. Inscribed: *"To S.M. Burnett from Bliss Carman for remembrance."*

1376 Behind the Arras, A Book of the Unseen. *Designs by T.B.Meteyard.* 12mo, cloth, uncut. Boston, 1899

Second Edition. Autograph of Bliss Carman on half-title. New drawings were made for pages 29,49,and 100. Page 49 is a portrait of Carman.

1377 Northland Lyrics. By W.C.Roberts, Theodore Roberts and Elizabeth Roberts McDonald. Selected and Arranged with a Prologue by C.G.D. Roberts, and an Epilogue by Bliss Carman. Square 12mo, cloth, gilt edges. Boston, 1899

First Edition.

1378 Low Tide on Grand Pré. A Book of Lyrics. 12mo, cloth, gilt top, uncut. Boston, 1899
Fourth Edition.

1379 Manuscript (used by Printer) of "Last Songs from Vagabondia," consisting of Autograph poems, chiefly in Carman's hand; others typewritten or taken from magazines; together with several pages in Hovey's hand, and his corrections on a number of sheets typewritten by him. 134 pages, 4to and smaller. In a half morocco slip case.
With this M.S. is an A.L.s. of 6 pages from Carman to Laurens Maynard, his publisher, relative to this work; 2 portraits of Carman, and a caricature of him as "Our Slippered Poet" in the *Touchstone* for March 1906.

1380 Last Songs from Vagabondia. By Bliss Carman and Richard Hovey. *Designs by Tom B. Meteyard.* 12mo, boards, uncut. Boston, 1901
First Edition.

1381 Last Songs from Vagabondia. By Bliss Carman and Richard Hovey. *Designs by Tom B. Meteyard.* 16mo, boards, uncut. Boston, 1901
First Edition. On the half-title Meteyard has drawn a pen-and-ink sketch, with his sign of a Turtle.

1382 Moonshine Songs and Ballads, sold at a Labor Day Merrymaking of the Twilight Fakirs. Four 4to broadsheets, enclosed in a half morocco slip case. Twilight Park, N.Y., 1901
First Edition. The Spell; The Skeptics. Both inscribed by the author: "*B.C. to J. R. P. Twilight Park, 1903.*" A Vagabond Song; Daisies and Marigolds. Both autographed by the author. A complete set of these rare broadsheets.

1383 Christmas Eve at St. Kavin's. *Etched frontispiece.* 12mo, vellum boards, uncut. New York, 1901
First Edition. One of ten copies on Japan vellum. On the fly-leaf Carman has written a 6-line verse, quoting from the book:

"*How otherwise find vent*
For Soul's imperious bent
Than thro' these hands for wonder-working made,
When Love the sure and bold
Guides to the unforetold?
Blessed the craftsman who is unafraid.
Bliss Carman."

1384 Ballads and Lyrics. 8vo, cloth, gilt top, uncut. London, 1902
First Edition. Autograph quotation on half-title: "*I guess, 'Immortality, Knowledge, Survival of Soul', Bliss Carman.*" This selection was made by A.H. Bullen.

1385 A.L.s., 2 pages, 12mo. 5 May, 1902. To E. C. Stedman.

1386 Ode on the Coronation of King Edward. 8vo, boards, cloth back, uncut. Boston, 1902
First Edition. Presentation copy, inscribed: "*To J. Ray Peck with sincere regards from Bliss Carman. New York, June 1902,*" in addition to a presentation inscription on an inserted slip from the author and publisher. Laid in is a 2-page A.L.s. regarding the book.

1387 Ode on the Coronation of King Edward. 8vo, boards, cloth back, uncut. Boston, 1902
First Edition.

1388 The Pipes of Pan. Number One. From the Book of Myths, 1902; Number Two. From the Green Book of the Bards. 1903; Number Three. Songs of the Sea Children. 1904; Number Four. Songs from a Northern Garden. 1904; Number Five. From the Book of Valentines. 1905. 5 vols., 12mo, cloth, gilt tops, four uncut.. Boston, 1902-5
Complete set of the First Editions.

1389 Sappho: Lyrics. 8vo, wrappers, uncut. In a half brown morocco slip case. [New York, 1902]
First Edition. One of 60 copies privately printed, signed by the author. Fifteen of the Sappho Lyrics, printed before the complete book.

1390 Original Autograph Manuscript of Five "Lyrics from Sappho." Written on 16 octavo sheets and enclosed in a crushed levant morocco solander case.
Comprising "An Altar to Aphrodite," beginning: "*Wilt thou not light thy silver lamps*," and others beginning: "*I set an altar in the spacious night*"; "*It is the bitter season of the year*"; "*The red rose of the fire is on the hearth*"; and "*O heart of mine, be hardier for ills.*"

1391 The "Literary World." For Jan. 1903 to Dec. 1904 inc. Edited by Bliss Carman. Bound in 2 vols., 4to, half morocco, gilt tops. Boston, 1903-4
Contains numerous contributions by Bliss Carman. Inscribed on fly-leaf: "*My Dear Mr. Peck. Just because I sign this volume of The Literary World, you are not to infer that I re-endorse all of my essays in it, (much less all of the unsigned articles which are not mine,) without severe revision. Sincerely yours, Bliss Carman.*"

1392 The Pipes of Pan. From the Book of Myths. 12mo, cloth, gilt top. London, 1903
First English Edition. On the fly-leaf is an 8-line poem, from the book, in the autograph of Carman.
Contains 4 poems not in the American edition, with a note of this fact in the autograph of Carman on the leaf of contents.

1393 Typewritten Manuscript of "A Lyric of Joy," 4 stanzas of four lines each, on one quarto sheet. With caption in Carman's hand and signed at the end.

1394 "Scribner's Magazine" for Sept. 1903. 8vo, wrappers, uncut. In a half morocco slip case. New York, 1903
Contains 8 "Lyrics from Sappho."

1395 The Word of St. Kavin's. *Woodcut frontispiece and ornaments by T.M. Cleland.* 12mo, suède calf, uncut.
Nelson, N. H.: The Monadnock Press, 1903
First Edition. One of 300 copies. On the half-title is a 6-line verse signed in the author's handwriting. Autograph of Laurens Maynard on first blank page.

1396 The Word of St. Kavin's. *Woodcut frontispiece and ornaments by T. M. Cleland.* 12mo, suède calf, uncut.
Nelson, N. H.: The Monadnock Press, 1903
First Edition. One of 300 copies.

1397 A Vision of Sappho. 8vo, wrappers, uncut. In a half brown morocco slip case.
[New York], 1903
First Edition. One of 60 copies privately printed by the author. Presentation copy inscribed on back fly-leaf: "*To J. Ray Peck with sincere regards from Bliss Carman.*"

1398 Original Autograph Manuscript of "Sorrows of Sappho." Written on 5 quarto sheets, and signed at the end. Enclosed in a half morocco slip case.

1400 The Kinship of Nature. *Portrait.* 12mo, cloth, gilt top, uncut.
Boston, 1904
First Edition.

1401 Sappho. One Hundred Lyrics. With an Introduction by Charles G. D. Roberts. 8vo, boards, cloth back, gilt top, uncut. Boston, 1904
First Edition. One of 500 copies.

1402 Sappho. One Hundred Lyrics. With an Introduction by Charles G. D. Roberts. Royal 8vo, vellum, gilt top, uncut. Boston, 1904
First Edition. One of 50 copies on Japan vellum, signed by the author. On the fly-leaf are two stanzas of a poem, 4 lines each, in the autograph of the author, and signed, which appear on page 23 of the book.

1403 The Friendship of Art. *Portrait.* 12mo, cloth, gilt top, uncut.
Boston, 1904
First Edition.

1404 The Friendship of Art. *Portrait.* Toronto, 1904; The Poetry of Life. *Portrait.* Toronto, 1905. 2 vols., 12mo, cloth, gilt tops, uncut.
First Canadian Editions, printed in America.

1405 Poems. 2 vols., imp. 8vo, full crushed levant morocco, gilt tops, uncut, original wrappers bound in, by Bradstreet.
New York and London, 1904
One of 150 copies for England, signed by John Murray.

1406 Pipes of Pan. Number One. From the Book of Myths. 12mo, cloth, gilt top, uncut.
Boston, 1904
First Issue of a New Edition, with added matter.

1407 A Vision of Sappho. Large 8vo, wrappers. In a half brown morocco slip case.
Boston, 1905
One of a few copies printed for copyright.

1408 Poems. *Fine portrait.* 2 vols., imp. 8vo, boards, uncut. Boston, 1905
Limited de Luxe Edition. One of 350 copies for America, autographed by the author.

1409 Sappho. One Hundred Lyrics. With an Introduction by Charles G. D. Roberts. 8vo, cloth.
Toronto, 1905
One of 500 copies printed by the De Vinne Press on antique deckle-edge paper in 1903, with a new title-page containing the Toronto imprint.

1410 Low Tide on Grand-Pré; and Ballads of Lost Haven. *Portrait.* 2 vols. in one, 12mo, boards, vellum back, uncut. Boston, 1905
First Edition with these two titles.

1411 The Poetry of Life. *Portrait.* 12mo, cloth, gilt top, uncut.
First Edition. Boston, 1905

1412 The Miracle. By Bliss Carman. In the *Smart Set* for Feb. 1906. 8vo, wrappers. In a half brown morocco slip case. New York, 1906

1413 The Princess of the Tower, The Wise Men of the East, and To the Winged Victory. Large 8vo, boards, cloth back, uncut. In a half brown morocco slip case. New York: The Village Press, 1906
First Edition. One of 62 copies, privately printed, by Bertha and Frederic Goudy, signed and numbered by the author. Presentation copy, inscribed on last leaf: "*To Laurens Maynard for the sake of old times. B. C. December, 1906.*" Inserted is a 3-page A. L. s., "*Bliss,*" to Maynard, wishing him a Happy New Year and mentioning several of his books.

1414 The Princess of the Tower, The Wise Men from the East, and To the Winged Victory. Large 8vo, boards, uncut.
New York: The Village Press, 1906
First Edition. One of 62 copies privately printed by Bertha and Frederic Goudy, signed and numbered by the author.

1415 Sappho. One Hundred Lyrics. 12mo, boards, gilt top, uncut.
First English Edition. London, 1906

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Dr. Lee has some definite opinions of his own, some personal likes and dislikes; he does not hesitate to criticise keenly; but his knowledge of his theme, and his deep interest in it, together with his gift of uncon-

fused expression, should ensure cordial recognition from students of Bliss Carman's individual work, and of Canadian and American poetry in general.

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1844-

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1855-

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Invitation and Seating List laid in.

1690 COBDEN-SANDERSON (T. J.). Art and Life, and the Building and Decoration of Cities. A Series of Lectures. 12mo, buckram, uncut. London, 1897
First Edition. Contains Lectures by Cobden-Sanderson, Walter Crane and others.

1691 ——The Ideal Book or Book Beautiful. A Tract on Calligraphy, Printing and Illustration & on the Book Beautiful as a Whole. Small 4to, limp vellum, uncut. Hammersmith: The Doves Press, 1900
One of 300 copies printed at the Doves Press.

1692 ——Ecce Mundus Industrial and the Book Beautiful. 12mo, boards, vellum back, uncut. Hammersmith, 1902
First Edition. Printed at the Chiswick Press.

1693 ——The Arts and Crafts Movements. 12mo, boards, vellum back, uncut.
First Edition. Printed at the Chiswick Press. Hammersmith, 1905

1694 ——London. A Paper read at a Meeting of the Art Workers Guild. March 6, 1891. Small 4to, limp vellum, uncut. Hammersmith: The Doves Press, 1906

1695 ——The City Planned. Reprinted from the *Westminster Gazette*, 27 October 1910. 4pp., small 4to, wrappers. In a half brown morocco slip case. Hammersmith: The Doves Press, 1911
Presentation copy from the author inscribed on the wrapper. "*With the writer's compliments, C.S.*"

1696 ——Amantium Iræ. Letters to Two Friends 1864-67. *Portrait*. Small 4to, limp vellum, uncut. In a half brown morocco slip case.
Hammersmith: Doves Press, 1914

One of 150 copies printed at the Doves Press.

1697 ——The New Science Museum. A Letter, with additions. Addressed to the Editor of the *Times*. 16 Sept. 1913. Small 4to, wrappers, uncut.
Hammersmith: The Doves Press, 1914

1698 ——Cosmic Vision. *Portrait*. 8vo, cloth, uncut. N.p., 1922
First Collected Edition.

1699 [COBURN (ALVIN LANGDON).] The Door in the Wall and Other Stories. By H. G. Wells. *Illustrated with photogravures from photographs by Alvin Langdon Coburn*. Folio, boards, uncut. New York, 1911
One of 600 copies.

1700 ——Men of Mark. *With 33 fine portraits*. 4to, cloth. London, 1913
First Edition. Contains portraits of Brangwyn, Edward Carpenter, August Rodin, Max Beerbohm, Hilaire Belloc, George Moore, W. B. Yeats, Mark Twain, Galsworthy, Masefield, Robert Bridges, and others.

1701 ——London. With an Introduction by Hilaire Belloc. *With 20 fine photogravure plates of London Views*. Folio, boards, roan back. London, n.d.
First Edition.

1702 ——New York. With a Foreword by H. G. Wells. *Illustrated with 25 fine photogravure plates of New York Views*. Folio, boards, roan back.
London, n.d.
First Edition.

1703 COCTEAU (JEAN). Cock and Harlequin. Notes Concerning Music. Translated from the French by Rollo H. Myers. *With portrait and two monograms by Pablo Picasso*. 12mo, wrappers. London, 1921
First Edition.

1704 COFFEY (GEORGE). Guide to the Celtic Antiquities of the Christian Period Preserved in the National Museum, Dublin. *With 18 plates and 94 illustrations. First Edition.* Dublin, 1909; also a copy of the Second Edition, *with 1 additional plate and 20 additional illustrations*. Dublin, 1910.
2 vols., 8vo, cloth. Dublin, 1909-10

1705 ——New Grange (Brugh na Boinne) and other incised Tumuli in Ireland. *9 plates and 95 illustrations*. 8vo, cloth, gilt top, uncut.
Dublin, 1912
First Edition.

1706 COKE (DESMOND). The Art of the Silhouette. *Numerous fine illustrations*. 8vo, cloth, uncut. London, [1913]
First Edition.

1707 COLEMAN (FREDERIC). The Far East Unveiled. An Inner History of Events in Japan and China in the Year 1916. 8vo, cloth.
London, 1918
First Edition.

1708 [COLERIDGE (MARY E.).] Fancy's Guerdon. By Anodos. 16mo, wrappers, uncut. London, 1897
First Edition.

1709 ——Fancy's Following. By Anodos. *Title-page in red, green and black.* 12mo, vellum, uncut, with silk ties. Portland: Mosher, 1900
One of four copies PRINTED ON VELLUM, and signed by the publisher. With the Emilie Grigsby bookplate laid in.

1710 ——Non Sequitur. 12mo, cloth, gilt top, uncut. London, 1900
First Edition.

1711 ——The Fiery Dawn. 12mo, cloth, uncut (library label removed from front cover). London, 1901
First Edition.

1712 ——Poems. 16mo, full vellum, gilt edges. London, 1908
First Edition.

1713 ——Gathered Leaves from the Prose of Mary E. Coleridge. With a Memoir by Edith Sichel. 8vo, cloth, uncut. New York, 1910
First American Edition of the English sheets.

SAMUEL TAYLOR COLERIDGE

1772-1834

[*Born at Ottery St. Mary in Devonshire, the youngest of many childern of the vicar of the parish. Before he was 15 he was deeply interested in metaphysics. He entered Jesus College, Cambridge, but left abruptly because of a love affair. In a reckless state of mind he enlisted in a regiment of dragoons; but his friends soon procured his discharge. In 1794 he became intimate with Robert Southey, whose politics and creed were like his own. They had an idea of emigrating to America and founding a Utopian community: but for want of capital the scheme was never carried out. Coleridge had already begun to write poetry, besides pursuing his favorite occupation of lecturing. In 1798 he visited Germany with Wordsworth. In 1800 he settled in the Lake district, where Southey and Wordsworth also resided; but after ten years he resumed his wandering habits, and contracted the habit of using opium. His last years were passed in the house of Mr. Gillman, a London physician.*]

1714 LETTERS OF SAMUEL TAYLOR COLERIDGE. Edited by Ernest H. Coleridge. *Portraits and illustrations.* 2 vols., 8vo, cloth, gilt tops, uncut.
First American Edition. Boston: Riverside Press, 1895

1715 POEMS CHOSEN OUT of the Works of. *Woodcut borders and initials.* Small 4to, limp vellum, with silk ties, uncut. Hammersmith, 1896
One of 300 copies printed at the Kelmscott Press.

1716 POEMS. A Facsimile Reproduction of the Poems and MSS. of some of the Poems. Edited by the late James D. Campbell. With a Preface and Notes by W. Hale White. 8vo, cloth, uncut. Westminster, 1899
One of 50 copies on Large Paper.

1717 THE RIME OF THE ANCIENT MARINER. *Woodcut decorations by Charles Ricketts.* 12mo, boards, uncut. London, 1899
One of 210 copies printed at the Vale Press.

1718 CHRISTABEL, Kubla Khan, Fancy in Nubibus, & A Song. *Woodcut designs by L.Pissarro*. 8vo, boards, uncut. Hammersmith, 1904
One of 226 copies printed at the Eragny Press.

1719 ——Complete Poetical Works. Edited with Textual and Bibliographical Notes by Ernest H. Coleridge. *Portrait*. 2 vols., 8vo, cloth, uncut. Oxford, 1912

1720 COLLIER (PRICE). England and the English from an American Point of View. 8vo, cloth, gilt top. London, 1909
First Edition.

1721 COLLINS (CHARLES MACCARTHY). Celtic Irish Songs and Song-Writers. A Selection with an Introduction and Memoirs. 12mo, cloth. London, 1885
First Edition.

JOHN CHURTON COLLINS

1848-1908

[*Was engaged for many years after he graduated at Oxford in journalism, educational work, and public lecturing. He pleaded particularly for the recognition of literature, unhampered by purely philological methods, at the universities. In 1904 he was appointed Professor of English Literature at the University of Birmingham. His death was sudden and tragic—he was found dead in a ditch; but the verdict at the coroner's inquest was one of accidental death.*]

1722 ILLUSTRATIONS OF TENNYSON. 12mo, cloth, uncut. London, 1891
First Edition.

1723 EPHEMERA CRITICA; or, Plain Truth about Current Literature. 12mo, cloth, uncut. Westminster, 1901
First Edition.

1724 IN MEMORIAM, the Princess, and Maud, by Alfred Lord Tennyson. Edited with critical introductions, commentaries and notes, together with the various readings. 12mo, cloth, uncut. London, 1902
First Edition.

1725 JONATHAN SWIFT: A Biographical and Critical Study. New Edition. 12mo, cloth, uncut. London, 1902

1726 CRITICAL ESSAYS and Literary Fragments. With an Introduction by Collins. *Facsimiles*. 8vo, cloth. Westminster, 1903
First Edition with the introduction by Collins. "An English Garner."

1727 SIR THOMAS MORE'S UTOPIA. Edited, with introduction and notes. 12mo, cloth. Oxford, 1904
First Edition edited by Collins.

1728 STUDIES IN SHAKESPEARE. 12mo, cloth, uncut. Westminster, 1904
First Edition.

1729 THE PLAYS & POEMS of Robert Greene. Edited with Introductions and Notes. *Illustrated with facsimiles*. 2 vols., 8vo, cloth, gilt tops, uncut. Oxford, 1905
First Edition.

1730 STUDIES IN POETRY and Criticism. 8vo, cloth, gilt top, uncut.
First Edition. London, 1905

1731 LIFE AND MEMOIRS, Written and Compiled by his Son L. C. Collins. *Portraits.* 8vo, cloth, gilt top, uncut. London, 1912
First Edition.

1732 POSTHUMOUS ESSAYS. Edited by L. C. Collins. *Portrait.* 8vo, cloth, gilt top. London, 1912
First Edition.

1733 COLLINS (JOSEPH). Idling in Italy. Studies of Literature and of Life. 8vo, cloth, uncut. New York, 1920
First Edition.

1734 ——The Doctor Looks at Literature. Psychological Studies of Life and Letters. 8vo, cloth, uncut. New York, [1923]
First Edition.

1735 COLOUR. [A Monthly Magazine.] From Vol. 1, No. 1, to Vol. 3, No. 6. 3 vols., 4to, cloth. London, 1914-16
This periodical contains some of the finest color reproductions of the works of the most noted living artists.

PADRAIC COLUM

[*Poet, dramatist, novelist; born at Longford, Ireland; formerly editor of the Irish Review, and one of the founders of the Irish National Theatre; came to the United States in 1914.*]

1736 THE LAND. A Play in Three Acts. 12mo, wrappers, uncut.
First Edition. Vol. 3 of the Abbey Theatre Series. Dublin, 1905

1737 THE FIDDLER'S HOUSE. A Play in Three Acts. 12mo, wrappers, uncut.
First Edition. Dublin, 1907

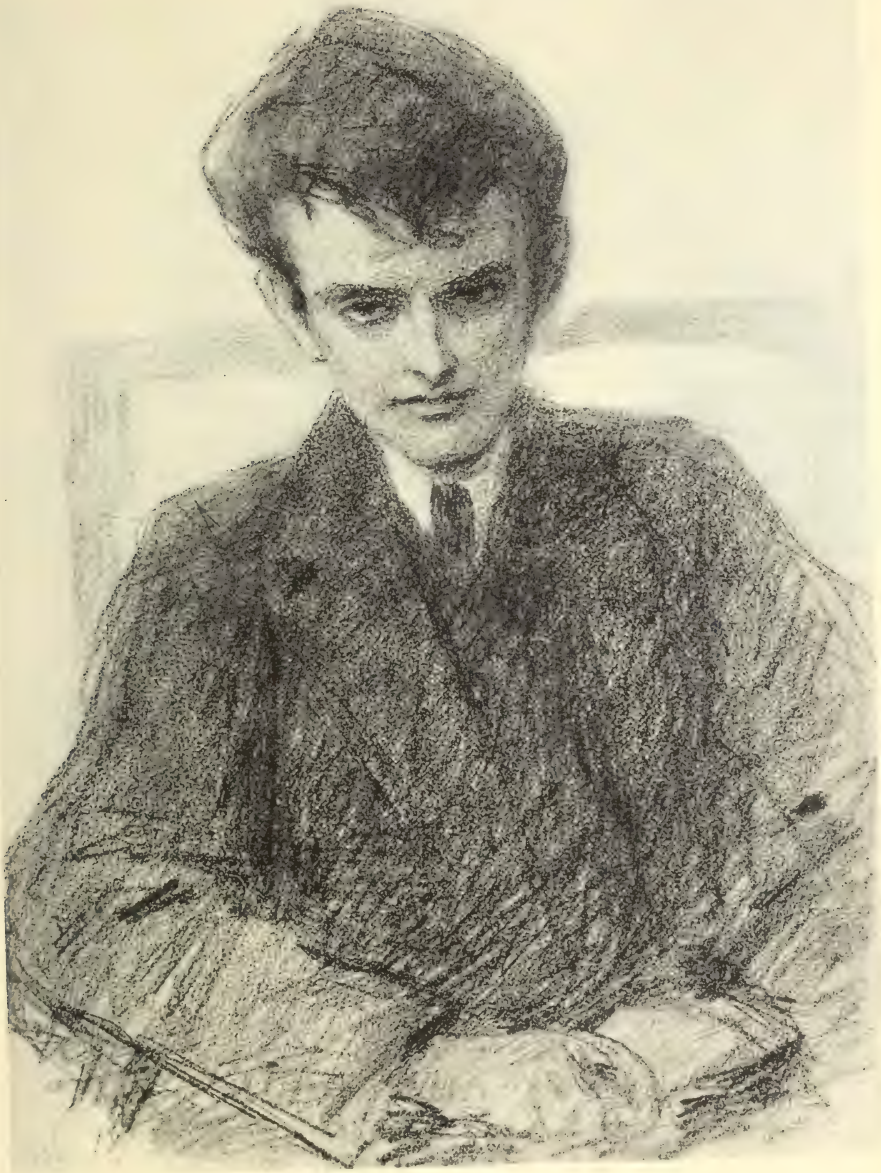
1738 WILD EARTH. A Book of Verse. 12mo, boards, cloth back, uncut.
First Edition. Dublin, 1907

1739 THE FIDDLER'S HOUSE, a Play in Three Acts, and The Land, an Agrarian Comedy. *Portrait.* 12mo, boards, cloth back. Dublin, 1909
First Edition.

1740 THOMAS MUSKERRY. A Play in Three Acts. 12mo, wrappers, uncut. 1910; The same. Second Edition. 12mo, boards. 1911. 2 vols.
Dublin, 1910-11
First Edition of the first mentioned. Inscribed on title: "*With kind regards from Lily Yeats. May 14th, 1910.*"

1741 MY IRISH YEAR. *15 illustrations.* 8vo, cloth. London, [1912]
First Edition.

1742 THE DESERT. A Play in Three Acts. 12mo, cloth, uncut. Dublin, 1912
First Edition.



PADRAIC COLUM

FROM THE ORIGINAL DRAWING BY JOHN B. YEATS

1743 The Irish Literary Movement. In the *Forum* for Jan. 1915. 8vo, wrappers. In a cloth slip case. New York, 1915

1744 Poems of the Irish Revolutionary Brotherhood. By T. MacDonagh, P.H.Pearse, J. M. Plunkett, and Sir R. Casement. Edited by Padraic Colum and Edward J. O'Brien. 12mo, boards, uncut. Boston, 1916
First American Edition.

1745 Wild Earth, and Other Poems. 12mo, cloth, uncut. New York, 1916
Presentation copy inscribed with a 4-line verse: "*To John Quinn,*

'Tis my grief that I will not hear
When the cuckoo cries in Glenart,
That the wind that lifts when the sails are loosed
Will never lift my heart.
Padraic Colum."

Laid in is a 1-page A.L.s. of the author, relating to the book, and the addressed wrapper in Colum's hand.

1746 Mogu the Wanderer; or, The Desert. 12mo, cloth. Boston, 1917
First American Edition. Presentation copy from the author, inscribed on fly-leaf: "*To my good friend John Quinn Padraic Colum. Feb. 1917.*" Laid in the addressed wrapper to Mr. Quinn.

1747 Three Plays. The Fiddler's House—The Land—Thomas Muskerry. 12mo, boards, cloth back. Dublin, 1917
First Collected Edition.

1748 The Adventures of Odysseus and The Tales of Troy. Presented by Willy Pogany. *Illustrations, some in color.* 8vo, cloth, uncut. London, [1920]
First Edition.

1749 The King of Ireland's Son. *Illustrations and Decorations by Willy Pogany.* 8vo, cloth, uncut. London, [1920]
First Illustrated Edition.

1750 Dramatic Legends and Other Poems. 12mo, boards, cloth back. New York, 1922
First American Edition. Presentation copy from the author inscribed: "*To John Quinn with cordial good wishes. Padraic Colum. Nov. 1922.*"

1751 The Children of Odin. *Illustrations by Willy Pogany.* Square 8vo, cloth, uncut. London, 1922
First Illustrated Edition.

1752 Broad-Sheet Ballads, being a Collection of Irish Popular Songs. With an Introduction by Padraic Colum. *Frontispiece.* 12mo, cloth, uncut. Dublin, n.d.
First Edition.

1753 The Children of Odin. *Illustrated by Pogany.* N.Y., n.d.; The Girl who sat by the Ashes. *Illustrated.* N.Y., n.d.; A Dreamer's Tales and other Stories, by Lord Dunsany. Introduction by Colum, N.Y., n.d.; Wild Earth and other Poems, Boston, 1916; Three Plays, Boston, 1916. 5 vols., various sizes and bindings.
First American Editions.

1754 Oliver Goldsmith. *Portrait.* Chicago, 1913; The King of Ireland's Son. *Illustrations by Pogany,* [N.Y., 1916]; Mary, Mary. By James Stephens. Introduction by Colum; My Irish Year. *Illustrated.* N.Y., n.d. 4 vols., 12mo, and 8vo, cloth.
First American Editions.

1755 COLUMBA (SAINT). Adamnani Vita S. Columbæ. Edited from Dr. Reeve's Text, with an Introduction, Notes, and a Glossary, by J.T.Fowler. Oxford, 1894; Saint Columba, by A.B.Ochiltree Ferguson. Dublin, 1920. 2 vols., 12mo, cloth. V.p., v.d.
First Editions.

1756 COLVILL (HELEN HESTER). Saint Teresa of Spain. *With 20 illustrations.* 8vo, cloth, uncut. London, [1909]
First Edition.

1757 COLVIN (SIR SIDNEY). Memories & Notes of Persons & Places 1852-1912. *Portrait.* 8vo, cloth, uncut. London, 1921
First Edition.

1758 COMMON (THOMAS). Nietzsche as Critic, Philosopher, Poet, and Prophet. Choice selections from his Works, compiled by Common. *Portrait.* 8vo, cloth, uncut. London, 1901
First Edition.

1759 COMPLETE GRAMMAR OF ANARCHY (THE). By Members of the War Cabinet and their Friends. 12mo, wrappers. Dublin, 1918
First Edition.

1760 COMYN (DAVID). Irish Illustrations to Shakespeare. Being Notes on His References to Ireland. Reprinted from the *Weekly Freeman.* 8vo, wrappers. Dublin, 1894
First Edition.

CHARLES CONDER

[*After being educated in England, spent five years in Australia in the Government service, then several years in Paris in the study of art; painter of decorative and landscape subjects; pictures in the public galleries of the Luxembourg, and Sydney Art Gallery.*]

1761 The "Studio" for May 14, 1898. *Illustrated.* Imp. 8vo, half brown morocco, gilt top, uncut, original wrappers bound in. London, 1898
Contains: The Paintings on Silk of Charles Conder, by D. S. MacColl.

1762 The "Studio" for April 15th, 1905. *Illustrated.* Imp. 8vo, half brown morocco, wrappers bound in, gilt top, uncut. London, 1905
Containing: A Room Decorated by Charles Conder, by T. Martin Wood; also articles on Arthur Rackham and Whistler, with reproductions of their work.

1763 The Story of Beauty and the Beast. The Complete Fairy Story. Translated from the French by Ernest Dowson. *With four plates in color by Charles Conder.* 4to, cloth. London, 1908
First Edition. One of 300 copies.

1764 His Life and Work. By Frank Gibson. With a Catalogue of the Lithographs and Etchings, by Campbell Dodgson. *With 121 illustrations.* 4to, decorated buckram. London, 1914

1765 CONNOLLY (JAMES). Labour in Irish History. 12mo, cloth, uncut. Dublin, 1910
First Edition.

1766 ——Labour in Ireland. With Introduction by Robert Linde. 12mo, cloth. Dublin, 1917
First Edition.

JAMES BRENDAN CONNOLLY

[*Author and athlete; was with U.S. engineering corps at Savannah, 1892-5; winner of the first Olympic championship of modern times at Athens, 1896; saw service at Santiago, and in the U.S.N., 1907-8.*]

1767 Jeb Hutton. The Story of a Georgia Boy. *Illustrated by M.J.Burns.* 12mo, cloth. New York, 1902
First Edition.

1768 The Deep Sea's Toll. *Illustrations by W. F. Aylward & H. Reuterdahl.* 12mo, cloth, uncut. New York, 1905
First Edition.

1769 The Crested Seas. *Illustrated.* 12mo, cloth, uncut. New York, 1907
First Edition.

1770 An Olympic Victor. *Illustrations by A.Castaigne.* 12mo, cloth. New York, 1908
First Edition.

1771 Open Water. *Illustrations.* 12mo, cloth, uncut. New York, 1910
First Edition. Presentation copy to John Quinn from Theodore Roosevelt, inscribed: "*To John Quinn with all good wishes from Theodore Roosevelt. March 30th, 1915.*"

1772 The Seiners. *Illustrated.* 12mo, cloth. New York, 1911

1773 Wide Courses. *Illustrations.* 12mo, cloth, uncut. New York, 1912
First Edition. Presentation copy to John Quinn from Theodore Roosevelt, inscribed: "*To John Quinn from his friend Theodore Roosevelt. March 30th, 1915.*"

1774 Out of Gloucester. *Illustrated.* 12mo, cloth. New York, 1913

1775 Sonnie-Boy's People. *Illustrated.* 12mo, cloth, uncut. New York, 1913
First Edition.

1776 The Trawler. 12mo, boards, cloth back, uncut. New York, 1914
First Edition.

1777 Head Winds. *Illustrated.* 12mo, cloth, uncut. New York, 1916
First Edition.

1778 The U-Boat Hunters. *Illustrations.* 12mo, boards, cloth back, uncut. New York, 1918
First Edition.

1779 CONNOLLY (NORA). The Unbroken Tradition. *With illustrations and maps.* 12mo, cloth. New York, 1918
First Edition.

[*Joseph Conrad was born in 1857 in the Ukraine, one of the southern provinces of old Poland, and was christened Teodor Josef Konrad Korzeniowski. His father, a Polish Patriot and man of letters (he translated Shakespeare and Victor Hugo amongst others), received the tribute of a public funeral. Young Conrad early found his way to the sea which moulded and colored so large a part of his life. First in the French marine (he spoke French fluently) and then in the British, where he rose to be mate and master, he found the companionship of the ships and men and far places afterwards used directly or indirectly to such fine effect in his books. His first voyage in an English ship was in September 1878—in the Duke of Sutherland, bound for Australia. In the spring of 1889, more than ten years later, he commenced his first book, "Almayer's Folly," finishing it in 1894. His mastery of English—surely an interesting point with such an artist—can be explained only in Mr. Conrad's own words:*

"The truth of the matter is that my faculty to write in English is as natural as any other aptitude with which I might have been born. I have a strange and overpowering feeling that it had always been an inherent part of myself. English was for me neither a matter of choice nor adoption. The merest idea of choice had never entered my head. And as to adoption—well, yes, there was adoption; but it was I who was adopted by the genius of the language, which directly I came out of the stammering stage made me its own so completely that its very idioms I truly believe had a direct action on my temperament and fashioned my still plastic character. It was a very intimate action and for that reason it is too mysterious to explain. . . . . All I can claim after all those years of devoted practice, with the accumulated anguish of its doubts, imperfections and falterings in my heart, is the right to be believed when I say that if I had not written in English I would not have written at all."

Conrad is regarded by some admirers as the greatest novelist writing in the world today, not merely in the English language, but in any language. Through all the variety and strangeness of his incidents and settings, there is a continuing unity of method and purpose. The artist is concerned not simply with the weaving of words, the presentation of a phase, a segment of existence: he challenges the whole illusive circle, works out the large problems (to each individual life) of human destiny.]

1780 ORIGINAL AUTOGRAPH MANUSCRIPT OF "ALMAYER'S FOLLY." Together with the ORIGINAL AUTOGRAPH MANUSCRIPT of the "Preface," the latter signed with initials. Written on 315 quarto pages. In a half morocco slip case.

THE COMPLETE ORIGINAL MANUSCRIPT OF MR. CONRAD'S FIRST BOOK, except Chapter IX, which is missing. It contains numerous corrections in the author's hand, and a comparison with the printed work exhibits slight variations here and there—words omitted or added, short sentences deleted or altered, etc.

On the final page Mr. Conrad has written "*The End*," and directly beneath it, "*April, 1894.*" Two typed copies of the Preface accompany the Manuscript. On the verso of the second leaf of the Autograph Preface is a roughly drawn pen-and-ink sketch showing a house, out-buildings, trees, etc., with a River indicated on which the grounds abut.

Almayer's Folly.

Commenced in September 1889 in London then laid aside during voyages to Congo and Australia. Taken up again in 1893 and

J. C.

Finished on the 22 May 1894. Submitted to T. F. Unwin on the 2d June 1894. Accepted in August same year

Published in May 1895

THE WRAPPER FOR THE MANUSCRIPT OF "ALMAYER'S FOLLY" [1780]

Accompanying the Manuscript is its interesting chronological history, penned by Mr. Conrad himself on a wrapper:

"*Almayer's Folly.*

Commenced in September 1889 in London, then laid aside during voyages to Congo and Australia. Taken up again in 1893 and Finished on the 22 May 1894. Submitted to T. F. Unwin on the 2d June 1893. Accepted in August same year. Published in May 1895."

The addressed portion of the wrapper to Mr. Quinn, in Mr. Conrad's hand, is present.

Mr. Conrad, writing to Mr. Quinn about this Manuscript, says: "*It is my first novel and indeed the first thing of any sort which I ever wrote for publication. I shall join to it the MS. of the suppressed preface I wrote for it at the time. Thus you shall have the manuscript of all the prefaces (and all unpublished) I ever wrote up to last year when the Familiar Preface to my Reminiscences managed to get itself printed at last. The original manuscript is in the original wrapper as it was put away a month or so after the publication of the book. The loose pages are the suppressed preface of Almayer's Folly.*"

The Manuscript of "Almayer's Folly" accompanied its author on various journeys over the world, and was nearly lost in the wreck of a boat on the Congo. "A Personal Record" is full of its strange wanderings. It was the memory of a real Almayer that started Mr. Conrad writing seriously. "I had seen him," he writes, "for the first time some four years before from the bridge of a steamer moored to a rickety little wharf forty miles up, more or less, a Bornean river."

This novel is one of the works directly traceable to Mr. Conrad's period of service, in the 'eighties, as first officer in the S.S. *Vidar*. The vessel belonged to Straits Arabs and, with her home port at Singapore, traded on the wild coasts—they were really wild in those days—of Borneo, Celebes and Sumatra.

[SEE ILLUSTRATIONS]

1781 TYPED MANUSCRIPT OF "ALMAYER'S FOLLY." Prepared for the printer, with a number of autograph manuscript corrections in Conrad's hand. Written on 280 quarto pages, and enclosed in a crushed brown levant morocco solander case.

On page 261 of the Manuscript Mr. Conrad has attached a memorandum to the compositor to delete a sentence on that page. This memorandum has been written on the verso of a pulled proof of an article on "Napoleon's School Days."

Accompanying this Manuscript is the addressed and stamped portion of the wrapper to Mr. Quinn, addressed in full by Mr. Conrad.

1782 ALMAYER'S FOLLY. A Story of an Eastern River. 8vo, cloth, gilt top, uncut. London: T.Fisher Unwin, 1895

The extremely rare *First Edition*.

110.00

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Almayer's Folly.

I.

Chap. 1st

Kaspar! Makan! ---

The well known shrill voice startled Almayer from the waking dream of past — and, perhaps, of future splendour into the unpleasant realities of ~~his~~ the present. He often indulged in day-dreams seeking the solitude of his new, half-built house. So new and so decayed! The very last failure of the many failures in his life! Leaning with both his elbows on the balustrade of the unfinished verandah, standing carefully in the middle of the plank lest it should tilt over and precipitate him amongst the rubbish of many years, accumulated underneath, the owner of that fresh and foolish ruin oftimes watched the rich fancies painted by the sun's departing rays on the broad bosom of the majestic river. — Although he could have given up all his day to meditation without injuring his business — for things were so bad with him that no amount of neglect could make them worse — yet he preferred to climb the

REDUCED FACSIMILE OF THE FIRST PAGE OF
JOSEPH CONRAD'S FIRST BOOK
"ALMAYER'S FOLLY"
[1780]

1783 ORIGINAL AUTOGRAPH MANUSCRIPT OF "AN OUTCAST OF THE ISLANDS." Written on 516 quarto pages, with numerous manuscript corrections in the author's hand. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT, finished in London, Sept. 14, 1895, as indicated by Mr. Conrad on the last page. The first page has the caption "Two Vagabonds" and the subtitle "A Tale of the Islands." "Two Vagabonds" has been crossed out in blue pencil, but no other title has been substituted. The same words are written in the top corner of the opening page of each chapter until the eighth, which has "An Outcast of the Islands" instead, and this is repeated in the following chapters.

Mr. Conrad had preserved his Manuscript in two large envelopes, and sealed them with his crest on wax. On the envelope for the first half he has written some very interesting details in connection with the chronological history of the Manuscript. It was commenced on Nov. 18, 1894 and completed Sept. 14, 1895; passed for the press, Jan. 28, 1896, and published March 4, 1896.

Mr. Conrad writes: " 'An Outcast of the Islands' is my second novel in the absolute sense of the word; second in conception, second in execution, second as it were in its essence. There was no hesitation, half-formed plan, vague idea, or the vaguest reverie of anything else between it and 'Almayer's Folly.' The only doubt I suffered from, after the publication of 'Almayer's Folly,' was whether I should write another line for print . . . A phrase of Edward Garnett's is, as a matter of fact, responsible for this book. The first of the friends I made for myself by my pen, it was but natural that he should be the recipient, at that time, of my confidences. One evening when we had dined together and he had listened to the account of my perplexities . . . he pointed out that there was no need to determine my future absolutely. Then he added: 'You have the style, you have the temperament; why not write another?' . . . Had he said, 'Why not go on writing?' it is very probable he would have scared me away from pen and ink for ever; but there was nothing either to frighten one or arouse one's antagonism in the mere suggestion to 'write another.' . . . The word 'another' did it . . . I remember that on getting home I sat down and wrote about half a page of 'An Outcast of the Islands' before I slept." [SEE ILLUSTRATION]

1784 AN OUTCAST OF THE ISLANDS. 8vo, cloth, gilt top, uncut.
First Edition. London: T.Fisher Unwin, 1896

1785 AN OUTCAST OF THE ISLANDS. 12mo, original green cloth (name erased from title). New York: D. Appleton & Co., 1896
First American Edition.

1786 AN OUTCAST OF THE ISLANDS. 12mo, original wrappers (slightly worn).
First American Edition. New York: D. Appleton and Co., 1896

1787 AN OUTCAST OF THE ISLANDS. 2 vols.; Tales of Unrest; The Secret Agent; A Set of Six; Under Western Eyes. 6 vols., 12mo, wrappers, uncut.
Leipzig: Bernard Tauchnitz, 1896-1911

Two Vagabonds. No 1.

type write / No title

A tale of the Islands.

I.

When he stepped off the straight and narrow path of his peculiar honesty it was with the assertion of unflinching resolve to ~~fall~~ fall back again into the monotonous but straight stride of virtue as soon as his little excursion into the wayside quagmires had produced the desired effect. It was going to be a short episode — a sentence in brackets — in the flowing tale of his life: a thing of the moment to be done unwillingly yet neatly and to be soon forgotten. He imagined he could go on as before looking at the sunshine, enjoying the shade, breathing in the perfume of flowers in the small garden in front of his house.

He fancied that nothing would be changed; that he would easily tyrannize over his half caste wife, watch with contempt his pale yellow child, patronise his dark brother-in-law, who wore patent leather shoes on his little feet and was so humble before the white husband of the lucky sister.

Such were the delights of his life: the way unable to conceive that the moral significance of any act of his could affect the very nature of things, could dim the light of the sun

REDUCED FACSIMILE OF THE FIRST PAGE OF
"AN OUTCAST OF THE ISLANDS"
WITH ITS ORIGINAL TITLE
[1783]

1788 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE NIGGER OF THE 'NARCISSUS'." Written on 194 quarto pages. Dated at the end: "*Stanford-le-Hope, 19 Febr., 1897.*" In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT. It is filled with the author's autograph emendations and deletions, and he has placed a wrapper around it, with its brief history.

> "*The Nigger of the 'Narcissus'*
> *pp. 1 to 194*
> *Complete*
> *Begun in 1896—June*
> *Finished in 1897—Febry.*"

Enclosed with the Manuscript is the SUPPRESSED PREFACE to the book, two of the paragraphs being inked across and queried by Conrad. On the first page of this Preface he has written: "*Suppressed preface to follow the written pages. You may cut out either or both of the crossed paragraphs . . . or let them stand according to your own judgement. J. C.*"

There is also enclosed the AUTOGRAPH MANUSCRIPT of Conrad's Foreword "To my Readers in America," written on 3 pages, folio, with a number of manuscript corrections. On the margin of the first page he has written: "*No time to have this typed if I am to catch the mail. Sorry.*"

This Foreword appeared in later American editions than the first, followed by the "Suppressed Preface."

Very interestingly has Mr. Conrad written to Mr. Quinn concerning this Manuscript: "*It is the story by which, as a creative artist, I stand or fall, and which, at any rate, no one else could have written. A landmark in literature, I can safely say, for nothing like it has ever been done before. I intended to keep it by me for the sake of old associations and then leave it to the Manuscript Department of the British Mnseum. They preserve many less significant manuscripts there. And that is what I will do should you not feel disposed to acquire it for your collection.*

"*The condition of the MS. you will see is good, and if you look through it you will note how much I've wrought at the first state of that novel. The pencil notes in the margin are by Edward Garnett, a very clever critic and an old friend of mine, who was then literary adviser to a firm of publishers. I used to send him the MS. as I wrote it and the book is dedicated to him; the third written novel and the third published volume of mine. Old, old days! I began writing it in Brittany on our honeymoon and it was finished before we had been twelve months married. I haven't seen the pages for sixteen years and they looked to me strange, as if written by some man I used to know in the past and just could remember dimly.*"

The story of "The Nigger of the 'Narcissus' " is founded on an actual voyage from Bombay to England made by the author in a ship of that name. The members of the crew are a collection of various types of old sailing-ship men with whom he came into contact at various times. James Wait was an actual person whose death occurred as stated. The psychology of the ship's company is of course the result of long association with seamen of all grades, first as one

of them, then as an officer, through many years of foul weather and fine, not only afloat but also ashore. The materials were real but fluid. Mr. Conrad's genius transmuted them into an imperishable memorial.

1789 THE NIGGER OF THE "NARCISSUS." A Tale of the Sea. 12mo, cloth, uncut. London: William Heinemann, 1898 60.00

First Edition. An early copy with the letters of "Heinemann" on the back of uniform size.

1790 THE NIGGER OF THE "NARCISSUS." 8vo, cloth, uncut. London: William Heinemann, 1898 4.00

First Edition.

1791 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE PREFACE TO THE NIGGER OF THE 'NARCISSUS'." Written on 10 pages, quarto (9 sheets), with numerous corrections, and deletion of whole paragraphs. In a crushed brown levant morocco solander case. 1100.00

This "Preface" was SUPPRESSED when the story was published in book form —"on advice," Mr. Conrad says, "which I now think was wrong"—though W. E. Henley had printed it as an Afterword at the close of the last instalment when the tale appeared serially in the *New Review*. One hundred copies of the "Preface" were printed in 1902, but about forty of these were accidentally destroyed. In April 1914 it was reprinted in America as a small 8vo pamphlet.

On the envelope containing the manuscript Mr. Conrad has written:

"*The MS. of the suppressed preface to the Nigger of the 'Narcissus'. Printed by W. H. [sic] Henley as an after-word at the end of the last instalment of the tale in the New Review in Dec. 1897.*

"*I enclose it here as a literary curiosity which you may like to include in your collection of MS.*"

A printed copy of the Preface, of which only 100 copies were struck off, is included.

Writing to Mr. Quinn about this Preface, Mr. Conrad says: "*The late Mr. Henley insisted on publishing it in the New Review; but except for that it has not been put before the public. It will never be published now, unless perhaps in a complete edition of my work—when that comes to pass. The little pamphlet I have distributed to a few friends and have enclosed a copy in the envelope containing the 11 pages of MS., which perhaps you may care to join to your collection as a sort of curiosity.*"

1792 ORIGINAL AUTOGRAPH MANUSCRIPT OF "MY BEST STORY AND WHY I THINK SO." Written on 4 pages, quarto, and signed with the author's initials at the end. Bound with the Proof Sheets of "An Outpost of Progress," in half green morocco.

This story, "An Outpost of Progress," is the "Best Story" referred to by the author in his article, and together they were published in the *Grand Magazine*.

The story itself had originally appeared in *Cosmopolis*, June and July 1897. It is the third story in "Tales of Unrest" (1897), and is strongly reminiscent of Mr. Conrad's Central African experiences, and his voyage up the Congo in the early 'nineties.

1793 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE RETURN." Written on 113 quarto pages, inscribed at the end "22,000. *Stanford-le-Hope. 24th Septer. 1897.*" In a crushed brown levant morocco case.

THE COMPLETE ORIGINAL MANUSCRIPT of this story, the fourth in "Tales of Unrest." The Manuscript has numerous deletions and emendations, and Mr. Conrad has placed around it a wrapper inscribed

"*The Return*
pp. 1-113
complete
(*4th story in the*
Tales of Unrest) *finished in Sept. 1897.*"

Of this Manuscript Mr. Conrad says, writing to Mr. Quinn: "*You'll notice that the MS. is of the same period, and, in fact, the Nigger was finished in February 1897. Then I wrote Karain and immediately after Karain I wrote The Return which I see is dated September 1897.*"

"Karain" had been sent to Mr. Quinn by Mr. Conrad, but that Manuscript went down with the *Titanic*.

1794 TALES OF UNREST. 8vo, cloth, uncut. London: T. Fisher Unwin, 1898
First Edition.

1795 TALES OF UNREST. 12mo, cloth, gilt top, uncut.
New York: Charles Scribner's Sons, 1898
The scarce *First American Edition.*

1796 AN OUTPOST OF PROGRESS. By Joseph Conrad. In the *Ladysmith Treasury*, Edited by J. Eveleigh Nash. 12mo, cloth, uncut. London, 1900

1797 PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "LORD JIM." Written on 362 quarto pages, as detailed below. In a half brown morocco slip case.

This Manuscript begins with page 46 and continues to page 81; then pages 90-108; 120-173; 222-240; 308-318 (except 313); 319-368; 370-439; 470-492; 494-523; 574-589; 611-640. Incomplete at the end, the manuscript terminating practically at the end of Chapter 33.

A typed copy of pages 308-318 is included, with a signed note by Conrad to the printer: "*Where MS. illegible leave blank space. Mistakes—repetitions and imperfect sentences to be typed exactly as written.*" A similar memorandum appears on page 482 of the Manuscript.

This is the ORIGINAL MANUSCRIPT of the story, carefully worked over, the pages to 240 being written in pencil, while throughout are numerous corrections and changes—in some cases whole paragraphs being crossed out.

Mr. Arthur Symons writes: "To find a greater novel than 'Lord Jim,' we might have to go back to 'Don Quixote.' Like that immortal masterpiece, it is more than a novel; it is life itself, and it is a criticism of life . . . In 'Lord Jim' Conrad has revealed, more finally than elsewhere, his ideal . . . It is 'Lord Jim' in which his genius has attained its zenith . . . "

1798 LORD JIM. 8vo, cloth. Edinburgh: Wm. Blackwood & Sons, 1900
First Edition.

1799 LORD JIM. A Romance. 8vo, cloth.
First American Edition. New York: Doubleday & McClure, 1900

1800 THE INHERITORS. An Extravagant Story. By Joseph Conrad and Ford Madox Hueffer. 8vo, cloth, uncut.
New York: McClure, Phillips & Co., 1901
The First American Edition, issued prior to the English Edition.

1801 THE INHERITORS. An Extravagant Story. By Joseph Conrad and Ford Madox Hueffer. 8vo, cloth, uncut. London: Wm. Heinemann, 1901
First English Edition.

1802 ORIGINAL AUTOGRAPH MANUSCRIPT OF "YOUTH." Written on 43 pages, quarto, in pencil, and then on the verso of the pages, beginning with page 3, written on the reverse, up to page 42. In a crushed brown levant morocco solander case.

This Manuscript was evidently written on leaves cut from an exercise book, and they give the impression on account of rough edges that the text has been damaged, but close examination establishes the fact that the leaves were cut out before the story was written.

The title of the Manuscript is "A Voyage," which was changed in the printed book to "Youth : A Narrative."

The Manuscript, as stated, is written in pencil on both sides of the leaves, with numerous deletions and changes, and is rather confusingly arranged; but Mr. Conrad's letter to Mr. Quinn makes the reading easier. He says: "*The pages are numbered in red and blue pencil. These pages are written on both sides. First read consecutively the red numbers, then the blue numbers (which are on the verso of the red numbered pages) . . . One episode has been added later on. There are also parts which have been suppressed in print. It is not a pretty looking item for your collection, but it is a sort of curiosity in Conrad's literary history.*"

"Youth" is very much a reminiscence of Mr. Conrad's own first voyage to the East. It was in 1881 that he set sail in the *Palestine* for Bangkok. The ship caught fire off the coast of Sumatra and the crew had to take to the boats.

1803 YOUTH: A Narrative and Two Other Stories. 8vo, cloth.
First Edition. Endinburgh: Wm. Black, 1902

1804 A PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE END OF THE TETHER." Written on 146 quarto pages. In a half brown morocco slip case.

This Manuscript consists of pages 1-93; 95-135 (133 is missing, but text is intact) and pages 18-30 of Part 2 (Chapter 8 of the printed book).

With numerous corrections and changes. The addressed portion of the wrapper to Mr. Quinn, in Mr. Conrad's hand, and with his signature, is included. Mr. Conrad writes to Mr. Quinn that this is "*all that remains of the original MS. of that story which was burnt before publication in a lamp accident.*"

"The End of the Tether" is the third story in "Youth and Two Other Stories." It carries us to such places as Deli and Malacca, and even as far north as the southern islands of the Mergui Archipelago.

1805 THE END OF THE TETHER. By Joseph Conrad. In *Blackwood's Edinburgh Magazine* for July-Dec. 1902. 6 parts, wrappers. In a blue cloth slip case.
Edinburgh, 1902

The first appearance in print of "The End of the Tether," which appeared in November of the same year in "Youth and Two Other Stories.'

1806 PORTIONS OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "HEART OF DARKNESS." Written on 211 quarto pages. In a half brown morocco slip case.

The Manuscript begins with page 11 (about the middle of page 55 of the printed version) and continues to page 157 (page 141 of the book). Then there are portions of the Manuscript written on the verso of the foregoing almost completing the story. It is the second story in "Youth and Two Other Stories."

The Manuscript has many corrections, and is bound with a wrapper on which Mr. Conrad has written: "*Heart of Darkness, Parts of MS.*"

Mr. Arthur Symons writes: " 'Heart of Darkness' is full of an unholy magic . . . The whole narrative is an evocation of that 'stillness of an implacable brooding over an incalculable intention . . . ' "

1807 ORIGINAL AUTOGRAPH MANUSCRIPT OF "TYPHOON." Written on 191 quarto and folio pages. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT, with many changes and corrections, and differing materially from the printed story. It was finished "*at Midnight, 10th-11th Jany., 1901*" as inscribed on the last page.

The first page of the Manuscript is most interesting as it exhibits the author's indecision regarding the spelling of the title of his story: Tai-fun, Tyfoon and Tyfun have been written and deleted. Then it would appear that he had decided on "Tyfun," as he has written this for a caption, finally deleting it, however, and substituting "Typhoon" as his definite choice.

~~Tai-fun~~ ~~TYFOON~~ ~~TYFUN~~

p. 1.

~~Typhon~~

Typhoon.

An excellent 'Fortin' barometer having the shape of a polished round staff of reddish-brown wood weighted at the foot and with a glitter of glass and metal a-top, swung freely from the projecting brass arm screwed into the panel next to the starboard door of the chartroom — and Captain MacWhirr peering at the scale from the distance of a foot, in order not to interfere with the movements of the instrument, ascertain that the downward tendency ~~to fall~~ he had noted that morning was becoming rather pronounced. The barometer was falling and no mistake. He remarked also that the column of mercury fluctuated in its tube — 'pumped' as it is called — a great deal more than the motion of the ship warranted. A cross-swell had set in at about ten from the direction of Formosa channel but the Nan-shan, with her flat bottom, rolling-chocks on

REDUCED FACSIMILE OF THE FIRST PAGE OF "TYPHOON" IN JOSEPH CONRAD'S HANDWRITING [1807]

"Typhoon" was published in New York by G. P. Putnam's Sons, 1902. It was afterwards included as the first story in the book "Typhoon and Other Stories," (London, 1903). A separate edition of "Typhoon" was not published in England until 1912.

Writing to Mr. Quinn about "Typhoon," Mr. Conrad says: "*The Typhoon (both story and volume) marks a turning point in my career as a writer. I had some notion of keeping all that set in my possession. But you have Falk now, and if you like, the others shall go to you too. It is very certain that if you don't have them no other collector shall—at any rate in my lifetime.*"

The original addressed wrapper to Mr. Quinn, in Mr. Conrad's hand, accompanies the Manuscript.

"Typhoon" gives an unforgettable picture of the immensity and relentlessness of the destructive forces of nature, and of the indestructible spirit of a man. Mr. Conrad writes: "MacWhirr is not an acquaintance of a few hours, or a few weeks, or a few months. He is the product of twenty years of life. My own life." [SEE ILLUSTRATION]

1808 TYPEWRITTEN MANUSCRIPT OF "TYPHOON." Written on 133 quarto pages, with many manuscript corrections in Conrad's hand. In a crushed brown levant morocco solander case.

Signed at the beginning and again on the verso of page 33: "*Joseph Conrad Pent Farm. Stanford nr Wythe. Kent.*"

1809 TYPHOON. *Illustrated by Maurice Greiffenhagen.* 12mo, original cloth. The very rare *First Edition.* New York: G.P.Putman's Sons, 1902

1810 ORIGINAL AUTOGRAPH MANUSCRIPT OF "AMY FOSTER." Written on 100 folio pages. In a crushed brown levant morocco solander case.

THIS IS THE COMPLETE ORIGINAL MANUSCRIPT, written entirely in pencil, with many corrections and other changes. It is the second tale in "Typhoon and Other Stories," and differs considerably from the printed version.

The title on the Manuscript is "The Husband," but this was altered to "Amy Foster" in the printed boo k.

Mr. Conrad mentions in a letter to Mr. Quinn that this "*is the only one of my stories written entirely out of doors.*"

The addressed wrapper to Mr. Quinn in Mr. Conrad's hand is laid in.

1811 ORIGINAL AUTOGRAPH MANUSCRIPT OF "FALK." Written on 247 folio pages. In a crushed brown levant morocco solander case.

THE ORIGINAL MANUSCRIPT of the third tale in "Typhoon and Other Stories." It is inscribed at the end "*Winchelsea, May, 1901,*" indicating the date of its completion at this small historic but decayed English town.

Of this Manuscript Mr. Quinn imparts the following interesting information: "When the MS. of 'Falk' was originally received from Mr. Conrad it was found that pages 7 to 59 inclusive were wanting. He afterwards sent me the missing pages which he stated filled the gap in the MS. as far as he could judge, but the first paragraph of page 162 of the First English Edition of 'Typhoon' was still wanting. That paragraph has been typewritten and inserted in the proper place. Mr. Conrad stated that 'Falk' was begun three times over and that the pages he sent were found in an old sea-chest mixed up with a lot of cancelled pages." There are a number of variations between the Manuscript and the printed story.

Of this Manuscript Mr. Conrad says, writing to Mr. Quinn: "*Falk is the prettiest of my Manuscripts. I hadn't seen the thing for ten years and I could hardly believe my eyes that I should ever have worked so neatly.*"

Three addressed wrappers to Mr. Quinn in Mr. Conrad's hand are laid in.

"Falk" owes much to things seen and heard by the author at the time he took over his first command in Bangkok. Mr. Conrad writes: "Falk is absolutely true to my experience of certain straightforward characters combining a perfectly natural ruthlessness with a certain amount of moral delicacy . . . "

1812 ORIGINAL AUTOGRAPH MANUSCRIPT OF "TO-MORROW." Written on 81 quarto pages. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of the fourth story in "Typhoon and Other Stories." The title of the story in the Manuscript is "The Son," but this was changed to "To-Morrow" in the printed book.

There are many variations between the Manuscript and the printed version. The addressed wrapper to Mr. Quinn in Mr. Conrad's hand is laid in.

"To-Morrow" was dramatized by Mr. Conrad himself and performed by the Stage Society. It had an extraordinarily powerful effect upon the audience.

1813 Falk. Amy Foster. To-morrow. Three stories. 8vo, cloth, uncut.
The First Separate Edition. New York: McClure, Phillips & Co., 1903

1814 Typhoon and Other Stories. 8vo, cloth, uncut.
First English Edition. London: William Heinemann, 1903

1815 Youth and Two Other Stories. 8vo, cloth, uncut.
First American Edition. New York: McClure, Phillips & Co., 1903

1816 A PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "ROMANCE." Written on 12 pages, folio. In a half blue morocco slip case.

Of these 12 pages, three are in Mr. Conrad's hand, each of which bears his inscription in red pencil, "*Romance. J. Conrad.*" The remaining nine pages are in Mr. Hueffer's hand.

This Manuscript is of portions of the latter part of the Third Book, "Casa Riego," and differs greatly from the printed version—being so different, in fact, that it is very difficult to identify the passages, a chance word or phrase being the only clue, coupled with the general incidents in the story.

1817 A PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF "ROMANCE." Written on 196 pages, quarto. In a crushed brown levant morocco solander case.

Regarding "Romance," Mr. Conrad has written: "In this book I have done my share of writing. Most of the characters (with the exception of Mrs. Williams, Sebright and the seamen) were introduced by Hueffer and developed then in my own way with, of course, his consent and collaboration. The last part is, like the first, the work of Hueffer, except a few portions written by me. Part Second is actually joint work. Parts 3 and 4 are my writing, with here and there a sentence by Hueffer."

This Manuscript begins on page 7 (of the *MS.*) of Part Third, "Casa Riego," and continues to page 85, almost to the middle of Chapter Third of this Book. There is then a break to page 446 (Chapter X of the Fourth Book, "Blade and Guitar,") and the Manuscript continues to the middle of Chapter XI.

The character of Carlos in the printed book is "Sanchez" in the Manuscript. Enclosed is a synopsis of "Seraphina; a Romance," which shows that he originally intended to have the title "Seraphina" and not "Romance." That synopsis is a most interesting one on 3 typewritten pages, partly written in the hand of Mr. Conrad, and it HAS NEVER BEEN PUBLISHED. It is a very amusing and even enthralling summary of the story, which, it shows, was suggested by a trial for piracy at the Old Bailey in 1824. It says among other things: "The accused was in fact innocent but the evidence against him was very strong. He was convicted under dramatic circumstances." The summary ends as follows: "He is taken back to the farm delirious and comes to himself to find Seraphina, who, having been saved by Williams, has come to England in his ship. Result: marriage bells. Estates in Spain!

(Sgd) The end. Joseph Conrad
Ford M. Hueffer."

Mr. Conrad, writing to Mr. Quinn about this Manuscript, says: "*I have received from Hueffer some fragments of my collaboration with him in Romance. There are about 190 pages, in two batches, consecutive in themselves but not with each other.*"

The addressed wrapper to Mr. Quinn, in Mr. Conrad's hand, and with his signature, is included.

1818 ROMANCE. A Novel. By Joseph Conrad and Ford Madox Hueffer. 8vo, cloth. London: Smith, Elder & Co., 1903
First Edition.

1819 ALMAYER'S FOLLY, London, 1907. 2nd Eng. Edn.; An Outcast of the Islands, London, 1907. 2nd Eng. Edn.; Nostromo, N.Y., n.d. *First American Edition*; Tales of Unrest, London, 1909. 2nd. Eng. Edn.; Romance, London, 1903. 2nd Eng. Edn. 5 vols., 12mo, cloth.

1820 THE GENIUS of Joseph Conrad. By Hugh Clifford. In the *North American Review* for June 1904. 8vo, wrappers. In a half brown morocco slip case.
New York, 1904

Sir Hugh Clifford, Governor of Nigeria since 1911, has had extensive experience in the East, and is the author of numerous Malayan sketches and other studies and stories.

1821 ORIGINAL AUTOGRAPH MANUSCRIPT OF "NOSTROMO." (Incomplete.) Written on 763 quarto pages. In three half brown morocco slip cases.

While this Manuscript is designated by Mr. Conrad on wrappers as "*fragments of MS. Nostromo*," it is very much more than that would indicate. The author has recorded that this book occupied "two years of very arduous work." The manuscript itself fully bears out this statement. Lines written have been deleted; whole passages have been inked out; inserted pages have been placed between already written work, and pen-and-ink sketches and small drawings on the top margins of the pages here and there throughout the manuscript all bear witness to the labor of composition. On one page in Part 2, Mr. Conrad has written the date "*24th August, 1903.*"

A comparison of the manuscript with the printed version evidences the fact that this Manuscript varies to a very considerable extent from the printed book.

Many critics regard "Nostromo" as Mr. Conrad's most triumphant achievement in the creation of atmosphere, the most impressive instance of his power to evolve a living world—so complete in its details that the sense of reality goes even beyond the words—out of one touch of actual remembrance.

Mr. Arthur Symons writes: "With 'Nostromo' we get a new manner and new scenery . . . The Spanish streets, glittering with heat, with their cool patios, peopled by the Indians, the 'Whites', a cross between Spanish and native, the Italians, the English, the Indian girls with long, dark hair, the Mozenitas with golden combs, are seen under strong sunlight with a vivid actuality more accentuated than in any other of Conrad's scenes . . . "

1822 NOSTROMO. A Tale of the Seaboard. 12mo, cloth.
First Edition. London and New York: Harper & Bros., 1904

1823 NOSTROMO. A Tale of the Seaboard. 8vo, cloth.
First American Edition. New York and London: Harper & Bros., 1904

1824 ROMANCE. A Novel. By Joseph Conrad and Ford Madox Hueffer. *Illustrated by Charles R. Macauley.* 8vo, cloth, uncut.
First American Edition. New York: McClure, Phillips & Co., 1904

1825 ALMAYER'S FOLLY, London, n.d. 4th Eng. Edn.; An Outcast of the Islands, London, n.d. 3rd Eng. Edn.; Nostromo, N.Y., n.d. *First American Edition;* Romance, N.Y., 1904. *First American Edition;* The Mirror of the Sea, London, n.d. 3rd Eng. Edn. 5 vols., 12mo, cloth.

1826 YVETTE and Other Stories. By Guy de Maupassant. Translated by A.G. (Mrs. John Galsworthy). With a Preface by Joseph Conrad. 12mo, cloth. London, 1904
First Edition.

1827 AUTOCRACY AND WAR. By Joseph Conrad. In the *Fortnightly Review* for July 1905. 8vo, wrappers. In a cloth slip case. New York, 1905

1828 THE ART OF FICTION. By Joseph Conrad. In *Harper's Weekly* for May 13, 1905. Folio, wrappers. In a half brown morocco slip case.
New York, 1905

1829 AUTOCRACY AND WAR. By Joseph Conrad. In the *North American Review* for July 1905. 8vo, wrappers. In a half brown morocco slip case.
New York, 1905

1830 HENRY JAMES, An Appreciation. By Joseph Conrad. In the *North American Review* for Jan. 1905. 8vo, wrappers. In a half brown morocco slip case. New York, 1905

1831 ALMAYER'S FOLLY, London, n.d. 5th Eng. Edn.; Typhoon, London, 1913. 3rd Eng. Edn.; The Secret Agent, London, n.d. 5th Eng. Edn.; Youth, N.Y., 1905. 3rd Am. Edn.; Nostromo, N.Y., n.d. 2nd Am. Edn. 5 vols., 12mo, cloth.

1832 AN ANARCHIST. By Joseph Conrad. In *Harper's Magazine* for Aug. 1906. 8vo, wrappers. In a half brown morocco slip case. New York, 1906
The first appearance of "An Anarchist," later the fourth story in "A Set of Six."

1833 THE INFORMER. By Joseph Conrad. In *Harper's Magazine* for Dec. 1906. 8vo, wrappers. In a half brown morocco slip case. New York, 1906
The first appearance of "The Informer," afterwards the second story in "A Set of Six."

1834 ORIGINAL AUTOGRAPH MANUSCRIPT OF "INITIATION." Written on 55 quarto pages, and signed at the end "*J. C. 4th July.*" In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of this story, which appears in "The Mirror of the Sea." It was published in *Blackwood's Magazine* for Jan. 1906, under the title given above. Mr. Conrad's original title was "Their Character," but this has been altered in pencil on the Manuscript to "Initiation."

The original addressed wrapper to Mr. Quinn, in Mr. Conrad's hand, and with his signature, is included.

Mr. Conrad writes of "The Mirror of the Sea": "This book is a very intimate revelation . . . I have attempted here to lay bare with the unreserve of a last hour's confession the terms of my relation with the sea, which beginning mysteriously, like any great passion the inscrutable Gods send to mortals, went on unreasoning and invincible, surviving the test of disillusion, defying

the disenchantment that lurks in every day of a strenuous life . . . Beyond the line of the sea horizon the world for me did not exist . . . I am speaking now of that innermost life, containing the best and the worst that can happen to us in the temperamental depths of our being, where a man indeed must live alone but need not give up all hope of holding converse with his kind . . . This book written in perfect sincerity holds back nothing . . ."

1835 INITIATION. By Joseph Conrad. In *Blackwood's Magazine* for Jan. 1906. 8vo, wrappers. In a half brown morocco slip case. London, 1906
The first appearance of "Initiation," which afterwards became Sections xxxv and xxxvi of "The Mirror of the Sea."

1836 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE INLAND SEA." Written on 59 quarto and folio pages. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of the two sketches which appear in "The Mirror of the Sea," with the titles "The Nursery of the Craft" and "The 'Tremolino'." But they were originally planned as one paper under the title of "The Inland Sea."

In an interesting historical sketch by Mr. Conrad which accompanies the Manuscript, he writes: "*This is the Manuscript of the two papers in The Mirror of the Sea entitled The Nursery of the Craft and The Tremolino (first English edition). Originally planned as one paper under the title of The Inland Sea. I dictated the beginning to the value of 5 typewritten pages, then finding I did not get on wrote the paper to the end. In all, pages 58.*"

The original addressed wrapper to Mr. Quinn, bearing Mr. Conrad's autograph signature, is included.

"The Mirror of the Sea" is a book apart. It may be regarded as a farewell to twenty years of formative experience upon and with the sea—a revelation of inner feelings and a tribute to the memory "of ships that are no more and the simple men who have had their day," as Mr. Conrad himself writes.

1837 LONDON'S RIVER. By Joseph Conrad. In the *London Magazine* for July 1906. 8vo, wrappers. In a cloth slip case. London, 1906
The first appearance of "London's River," afterwards called "The Faithful River" in "The Mirror of the Sea."

1838 THE MIRROR OF THE SEA. Memories and Impressions. 8vo, cloth, uncut. *First Edition.* London: Methuen & Co., 1906

1839 THE MIRROR OF THE SEA. 8vo, cloth.
First American Edition. New York and London: Harper & Bros., [1906]

1840 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE 'BRUTE'. A PIECE OF INVECTIVE." Written on 52 pages, folio. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of the third story in "A Set of Six," without the sub-title. There are numerous corrections and other changes, and the Manuscript is quite at variance with the printed version.

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand is laid in.

1841 The Brute. By Joseph Conrad. In *McClure's Magazine* for Nov. 1907. 8vo, wrappers. In a half brown morocco slip case. New York, 1907
The first appearance of "The Brute," afterwards the third story in "A Set of Six."

1842 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE SECRET AGENT." Written on 637 quarto and folio pages. In two half brown morocco slip cases.

This is the Complete Original Manuscript, with many corrections and changes, and differing considerably from the printed story. The Manuscript shows Mr. Conrad's original intention of dividing the book into parts, with separate headings—"Verloc," "The Agent," etc., but this plan was evidently altered.

The original wrapper addressed to Mr. Quinn in Mr. Conrad's hand is laid in in each case.

Mr. Arnold Bennett writes of "The Secret Agent": "A novel that is simply steeped in beauty from end to end."

1843 The Secret Agent. A Simple Tale. 8vo, cloth, uncut.
First Edition. London: Methuen & Co., [1907]

24$

1844 The Secret Agent. A Simple Tale. 8vo, cloth.
First American Edition. New York and London: Harper & Bros., 1907

1845 ORIGINAL AUTOGRAPH MANUSCRIPT OF "AN ANARCHIST." Written on 70 pages, quarto (lacking page 43). In a crushed brown levant morocco solander case.

The first 42 pages of this Manuscript are written on a thin, lightly ruled paper, while the remaining pages are on a slightly thicker, unruled paper. On page 44 is the inscription: "*Found at Oswalds in Feby. 1920. Joseph Conrad.*" With these latter pages is another sheet on which Conrad has written: "*Twenty six MS. pp. of An Anarchist. J. C.*"

This is the fourth story in "A Set of Six." Whole sentences and paragraphs are deleted, and the Manuscript bears evidence of careful revision. One typewritten page is so completely gone over in manuscript as to warrant its inclusion as an "autograph" manuscript.

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand is included.

1846 The Black Mate. By Joseph Conrad. In the *London Magazine* for April 1908. 8vo, wrappers. In a half brown morocco slip case. London, 1908

1847 ORIGINAL AUTOGRAPH MANUSCRIPT OF "IL CONDE." Written on 56 pages, quarto. In a crushed brown morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of the last story in "A Set of Six," inscribed at the end "*4th Dec.*" indicating the date when it was completed. It has been written quite freely, with fewer manuscript changes than usually occur.

Mr. Conrad writes: "An almost verbatim transcript of the tale told me by a very charming old gentleman whom I met in Italy. I don't mean to say it is only that. Anybody can see that it is something more than a verbatim report, but where he left off and where I began must be left to the acute discrimination of the reader who may be interested in the problem . . . The personality of the narrator was extremely suggestive quite apart from the story he was telling me. I heard a few years ago that he had died far away from his beloved Naples where that 'abominable adventure' did really happen to him."

1848 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE INFORMER." Written on 76 pages, quarto. In a crushed brown levant morocco solander case.

THIS IS THE COMPLETE ORIGINAL MANUSCRIPT of the second story in "A Set of Six," with numerous corrections and interlineations, and varying somewhat in expressions and phrasing from the printed book.

At the end Mr. Conrad has signed the Manuscript with his initials, inserting the date "*11-1-06.*"

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand accompanies the Manuscript.

Mr. Arnold Bennett writes of "A Set of Six": "In the mere use of English it shows an advance upon all his previous books." This is a very interesting comment, as Mr. Bennett was one of the first to recognize and welcome Mr. Conrad's genius.

1849 JOSEPH CONRAD, a Disquisition. By John Galsworthy. In the *Living Age* for May 1908. 8vo, wrappers. In a cloth slip case. London, 1908

1850 THE POINT OF HONOR. By Joseph Conrad. In the *Forum* for July, Aug., Sept. and Oct. 1908. 4 parts, 8vo, wrappers. In a half brown morocco slip case. New York, 1908

The first American appearance of "The Point of Honor," afterwards called "The Duel" in "A Set of Six."

1851 THE POINT OF HONOR. A Military Tale. *Illustrated by Dan Sayre Groesbeck.* 12mo, cloth. New York: The McClure Co., 1908

The First Separate Edition.

1852 A SET OF SIX. 8vo, cloth, uncut. London: Methuen and Co., [1908]

First Edition. With the Methuen catalogue at end, dated August 1908. This copy has the genuine title-page and not the inserted one.

1853 A Set of Six. 8vo, cloth, uncut. London: Methuen & Co., [1908]
The half-title, title and advertisements in this copy have been inserted.

1854 Le Nègre du "Narcisse". Roman. Traduit de l'Anglais par Robert d'Humières. 12mo, wrappers, uncut. Paris, 1910

1855 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE SECRET SHARER." Written on 126 pages, quarto. In a crushed brown levant morocco solander case.

This is the Complete Original Manuscript of the second story in " 'Twixt Land and Sea." It has numerous corrections and changes, and compares very closely with the printed version.

The Manuscript was written in Nov. 1909 and was published serially by Harpers in 1910. These facts are indicated on a separate leaf affixed to the Manuscript by the author.

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand, and with his signature, is laid in.

The source of "The Secret Sharer" was a story which had been, Mr. Conrad writes, "the common possession of the whole fleet of merchant ships trading to India, China and Australia: a great company the last years of which coincided with my first years on the wider seas. The fact itself happened on board a very distinguished member of it, *Cutty Sark* by name and belonging to Mr. Willis, a notable ship-owner in his day, one of the kind (they are all underground now) who used personally to see his ships start on their voyages to those distant shores where they showed worthily the honoured house-flag of their owner . . . It came to light and even got into newspapers about the middle 'eighties, though I had heard of it before, as it were privately, among the officers of the great wool fleet in which my first years in deep water were served . . . "

1856 The Secret Sharer. By Joseph Conrad. In *Harper's Magazine* for Aug. and Sept. 1910. 2 parts, 8vo, wrappers. In a half brown morocco slip case. New York, 1910
The first appearance of "The Secret Sharer," afterwards the second story in " 'Twixt Land and Sea."

1857 Conrad. By Ford Madox Hueffer. In the *English Review* for Dec. 1911. 8vo, wrappers. In a half brown morocco slip case. London, 1911

1858 The Partner. By Joseph Conrad. In *Harper's Magazine* for Nov. 1911. 8vo, wrappers. In a half brown morocco slip case. New York, 1911
The first appearance of "The Partner," afterwards the second story in "Within the Tides."

1859 Prince Roman. By Joseph Conrad. In the *Oxford and Cambridge Review* for October 1911. 8vo, wrappers. In a half brown morocco case.
London, 1911

The first appearance in print of "Prince Roman." The story has not yet been reproduced in any of its author's collected volumes. It was issued only in a Limited Edition of 25 copies in 1920.

1860 ORIGINAL AUTOGRAPH MANUSCRIPT OF "A SMILE OF FORTUNE." Written on 140 pages, folio. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of the first of the three stories comprising the book "'Twixt Land and Sea." This, and the two Manuscripts of "The Secret Sharer" and "Freya of the Seven Isles" form the entire volume.

The present manuscript, while containing its customary changes and additions, nevertheless follows the printed version quite closely. On the first page Mr. Conrad has written the caption, with his signature above it, in blue pencil, and at the end he has indicated the period of composition, by writing "*June-August, 1911.*"

Mr. Conrad mentions in a letter to Mr. Quinn that the first title of this story was to have been "A Deal in Potatoes."

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand is included.

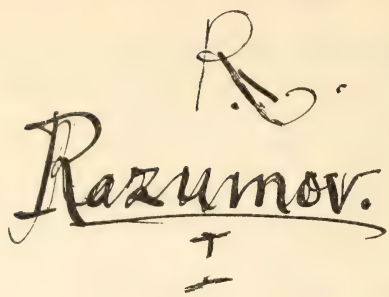
"A Smile of Fortune" is based, so far as the story of the potatoes is concerned, on an incident that occurred to the author at Mauritius while in command of a ship loading there.

1861 A Smile of Fortune. By Joseph Conrad. In the *London Magazine* for Feb. 1911. 8vo, wrappers. In a cloth slip case. London, 1911
The first appearance of "A Smile of Fortune," the first story in "'Twixt Land and Sea."

1862 ORIGINAL AUTOGRAPH MANUSCRIPT OF "UNDER WESTERN EYES." Written on 1351 pages, quarto. In 4 crushed brown levant morocco cases. 6900.0

The Complete Original Manuscript of this story, which differs so materially from the printed version as the story progresses, in the arrangement of the chapters, dialogues, paragraphs and phrases, because Mr. Conrad worked over it and deleted many portions before the copy was ready for the printer.

The title of the Manuscript is "Razumov," but the author decided to change it to "Under Western Eyes," upon its completion, as on the margin of the last page he has written: "*Title: Under Western Eyes. A Novel.*" At the foot of this page he has also indicated the date of completion, writing: "*End. 22 Jan. 1910. J. C.*"



p. 1

1.

R.

Razumov.

I

To begin with I wish to disclaim the possession of these gifts of imagination and style which would have enabled any pen to create for the reader the personality of the man who called himself, after the Russian custom Cyril son of Isidor — Kirylo Sidorovitch — Razumov.

If I have ever had these gifts in any ~~[illegible]~~ sort of living form, ~~[illegible]~~ they have been smothered out of existence a long time ago under a wilderness of ~~words. I have been for many years [illegible] language for its [illegible] beyond a fatal~~ words. Words as is well known are

REDUCED FACSIMILE OF THE FIRST PAGE OF "RAZUMOV"—AFTERWARDS CHANGED TO "UNDER WESTERN EYES"—IN THE HANDWRITING OF JOSEPH CONRAD

[1862]

On the first page, and on several other pages throughout the Manuscript, Conrad's initials appear following instructions to his copyist.

Writing about this Manuscript to Mr. Quinn, Mr. Conrad says: "*It consists of upwards of 1300 pages and contains a great deal more text than has appeared in print. I have been cutting down that novel ruthlessly. The full copy forms an enormous pile. Almost twice the size of the Outcast MS.*"

"Under Western Eyes" made a supreme demand upon its author. "I had never been called before to a greater effort of detachment: detachment from all passions, prejudices and even from personal memories."

[SEE ILLUSTRATION]

1863 UNDER WESTERN EYES. By Joseph Conrad. In the *North American Review* for Dec. 1910 to Oct. 1911. 11 parts, 8vo, wrappers. In two half brown morocco slip cases. New York, 1910-11

The first appearance of "Under Western Eyes." Issued simultaneously with its appearance in the *English Review*.

1864 UNDER WESTERN EYES. 8vo, cloth, uncut.
First Edition. London: Methuen & Co., [1911]

1865 UNDER WESTERN EYES. 8vo, cloth.
First American Edition. New York and London: Harper & Bros., 1911

1866 ALMAYER'S FOLLY, 1912; The Children of the Sea, n.d.; The Point of Honor, 1912; Under Western Eyes, n.d.; 'Twixt Land and Sea. n.d. 5 vols., 12mo, cloth. New York, v.d.

All Second American Editions.

1867 THE ARISTOCRAT. By Joseph Conrad. In the *Metropolitan* for Jan. 1912. Folio, wrappers. In a cloth slip case. New York, 1912

The first American appearance of "The Aristocrat," previously published as "Prince Roman" in the *Oxford and Cambridge Review* for Oct. 1911. The only appearance of the story under the title of "The Aristocrat."

1868 ORIGINAL AUTOGRAPH MANUSCRIPT OF "FREYA OF THE SEVEN ISLES." Written on 224 pages, quarto. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of the third story in " 'Twixt Land and Sea." While there are many emendations and deletions, yet the printed version follows the present Manuscript quite closely, except here and there one finds slight turning of phrases, and a word or two dropped or added. Mr. Conrad has signed the Manuscript below the caption, and on the last page he has written the date of its completion, "*The End, 28 Febr. 1911. About 28,000 words.*"

Laid in with this Manuscript is an ORIGINAL MANUSCRIPT VERSE by Mr. Arthur Symons, of which Mr. Conrad wrote to Mr. Quinn:

Life is a tragic folly,
Let us mock at life and be jolly,
Or drop into melancholy:
Bring me a branch of holly:
Life is a ~~tragic~~ tragic folly.

A. Symons. (sm. caps)

Yes.

Yes L:G

To printer

on title page. Yes.
name in sm. Caps.

J. C.

MANUSCRIPT IN ARTHUR SYMONS' HANDWRITING WRITTEN AFTER READING THE MANUSCRIPT OF "FREYA OF THE SEVEN ISLES" AND PRINTED ON THE TITLE PAGE OF "'TWIXT LAND AND SEA." THE DIRECTIONS TO THE PRINTER ARE IN THE HANDWRITING OF JOSEPH CONRAD

[1868]

"I am sending you on the enclosed paper a few lines Symons wrote after reading 'Freya of the Isles' as a motto for the story."

A wrapper encases the Manuscript, inscribed by Conrad:

"Freya of the Seven Isles.
MS.
26 Decer. 1910 to 28 Febr. 1911
J. C."

[SEE ILLUSTRATION]

1869 FREYA OF THE SEVEN ISLES. By Joseph Conrad. In the *Metropolitan Magazine* for April 1912. Folio, wrappers, In a half brown morocco slip case. New York, 1912

The first appearance of "Freya of the Seven Isles," afterwards the third story in "'Twixt Land and Sea."

1870 JOSEPH CONRAD. By Richard Curle. In *Rhythm* for Nov. 1912. 4to, wrappers. In a half brown morocco slip case. London, 1912

1871 JOSEPH CONRAD and Sea Fiction. By Stephen Reynolds. In the *Quarterly Review* for July 1912. 8vo, half brown morocco. London, 1912

1872 L'AGENT SECRET. Simple Histoire. By Joseph Conrad. Traduit de l'Anglais par Henry D. Davray. 12mo, wrappers, uncut. Paris, 1912

1873 A PERSONAL RECORD. 8vo, cloth, uncut.
New York and London: Harper & Bros., 1912

First American Edition of "Some Reminiscences."

1874 ORIGINAL AUTOGRAPH MANUSCRIPT "PREFACE (TO MY REMINISCENCES)." Written on 25 pages, quarto. In a crushed brown levant morocco solander case.

This Preface was written in 1911 for his Reminiscences, as stated in Mr. Conrad's autograph on the Manuscript.

In writing to Mr. Quinn of this Manuscript, Mr. Conrad says: *"I have had returned to me from P. Gibbon, who borrowed them to read (more than a year ago), my preface to the volume of Reminiscences, the best piece of purely abstract English I ever wrote—so at least some people say."*

1875 SOME REMINISCENCES. 8vo, cloth, uncut. London: Eveleigh Nash, 1912

First Edition. Presentation copy from the author, with his autograph inscription on the fly-leaf. *"To John Quinn with friendly regards from Joseph Conrad. 1912."* Portion of addressed wrapper in Mrs. Conrad's hand is laid in.

1876 SOME REMINISCENCES. 8vo, cloth, uncut. London: Eveleigh Nash, 1912 24.60

First Edition.

TELEGRAMS: CONRAD, HAMSTREET.
STATION: HAMSTREET, S.E.R. & C.R.

CAPEL HOUSE,
ORLESTONE,
Nr ASHFORD.

Chance.

This part of Chance consisting of five batches of printed pages (1 to 152) numbered 1 to 5 in red pencil was written in the year 1906 and then laid aside not to be taken up again till the month of June of the year 1911.

pp. 1 to 152 + 12 pages numbered 1 to 12 at the very beginning (= 164 pp)

Several pages are in the handwriting of my wife being copied from my MS which was too much scored and interlined to be sufficiently legible for the typists.

JOSEPH CONRAD'S NOTE ABOUT
THE WRITING OF
"CHANCE"
[1880]

1877 'Twixt Land and Sea. 8vo, cloth. London: J.M.Dent & Sons, 1912 *First Edition.* Presentation copy from the author, with autograph inscription on the fly-leaf. "*To John Quinn with friendly regard from J. Conrad. 1912.*"

1878 'Twixt Land and Sea. 8vo, cloth. London: J. M. Dent & Sons, 1912 *First Edition.*

1879 'Twixt Land and Sea. 8vo, cloth. *First American Edition.* New York: George H. Doran Co., [1912]

1880 ORIGINAL AUTOGRAPH MANUSCRIPT OF "CHANCE." Written on 1252 pages, quarto, with a few on folio, of which 35 pages are in the hand of Mrs. Conrad. In four crushed brown levant morocco solander cases.

This is the Complete Original Manuscript of "Chance," which, as is well known, made its first appearance in print in the Magazine section of the New York *Herald* in 1912. This was followed by an edition in book form by Methuen, London, (published Sept. 18, 1913) which was suppressed, followed in turn by an American Edition, by Doubleday, Page and Co. (published Oct.7, 1913) which was also suppressed after about 150 copies had been put in circulation. Then came the editions with the corrected date 1914.

This Manuscript varies considerably from the printed book, commencing abruptly with the query "Did any of you gentlemen know Powell?" This beginning was changed in the typewritten Manuscript to the wording of the printed version.

It is not generally known that the title of the story originally planned by Mr. Conrad was "Explosives. A Ship-board tale." This has been deleted, and the final title "Chance" substituted in blue pencil, by Mr. Conrad.

Naturally, a story of this length and character could not be written without numerous changes and corrections. Whole passages have been expunged, and throughout the Manuscript are evidences of Mr. Conrad's turning over in his mind, as he wrote, the effects of different expressions, dialogues, and descriptions, and occasionally, while thinking, he would draw little designs on the margins, until his line of thought was again clear, and the story continued.

On the first page of the second section of the Manuscript Mr. Conrad has written "*begun here on 3d June, 1911,*" and at the end he has written "*25 Mch, 1912. 3 A.M.,*" indicating the time of the completion of the Manuscript. It will be seen that the story was in the process of being written while it was running serially in the New York *Herald.*

Of this Manuscript Mr. Conrad has written to Mr. Quinn a few facts which are interesting:

"*I have just finished my long novel (now appearing in the New York Herald) on the 25th of March 1912, the last words being written at 3.10 A.M. just as my working lamp began to burn dimly and the fire in my grate to turn black. It's my quickest piece*

of work. About 140,000 words in nine months and twenty-three days. I went out and walked in the drive for half an hour. It was raining and the night was still very black."

"Chance" was the first of Mr. Conrad's books to win really wide appreciation. The author writes: "What makes this book memorable to me apart from the natural sentiment one has for one's creation is the response it evoked. The general public responded largely, more largely perhaps than to any other book of mine . . . "

[SEE ILLUSTRATION]

1881 TYPEWRITTEN MANUSCRIPT OF "CHANCE." Written on 611 pages quarto. In two half morocco slip cases.

AUTHOR'S TYPEWRITTEN MANUSCRIPT. This is the copy from which the American Edition was originally intended to be set up, but when the publication was postponed, Doubleday, Page and Co. got a set of the corrected page proofs from England and this Manuscript was not used. It contains many autograph corrections by Mr. Conrad, and includes a quotation in his hand from Sir Thomas Browne which appeared on the title-page in the printed book. There is also "copy" for a half-title, "*Chance. A Tale in Two Parts, by J. Conrad.*" At the top of this page Mr. Conrad has written in red pencil, "*For U. S.*" The Dedication page then follows, written entirely by Mr. Conrad, on which he has written for the printer, "*no punctuation.*"

1882 TYPEWRITTEN MANUSCRIPT OF "CHANCE." With Author's corrections. Written on 635 pages, together with 10 pages of the "long" ending, making 645 pages in all, quarto. In a crushed brown levant morocco solander case.

This Manuscript with Mr. Conrad's corrections IS COMPLETE, with the "short" ending, but there is included an ADDITIONAL MANUSCRIPT of 10 pages, IN MR. CONRAD'S HAND, of a "LONG" ending which was that used in the serial in the New York *Herald*, but discarded in the printed book. On the upper margin of the first sheet of these additional pages, Mr. Conrad has written: "*This is the long end of Chance to be put together with the Corrd. T.S. of Chance. The MS. is complete with the short end.*"

There are also included a wrapper addressed to Mr. Quinn in Mr. Conrad's hand, and a wrapper for the Second Part of the Ms. inscribed:

"*Chance—Part II.*
Complete
to End.
Chapter One to Six. J. C."

This latter wrapper is not to be taken as an indication that only Part II is represented here. The ENTIRE MANUSCRIPT is present.

In a letter to Mr. Quinn regarding the ending of this novel, Mr. Conrad writes:

"*I am sending you also manuscript pages (lettered instead of numbered) which belong to Chance. It is the altered end as written up to proofs. Slip them under the corrected typed copy of Chance. That's where they belong—not to the manuscript which is complete as you have it, with the old 'short' end.*"

1883 CHANCE. By Joseph Conrad. In the New York *Herald* from Jan. 21st to June 30th 1912. The Magazine Section. 24 parts, folded. In a half brown morocco slip case. New York, 1912
The first appearance in print of "Chance."

1884 UNDER WESTERN EYES, n.d. 2nd Eng. Edn.; 'Twixt Land and Sea, 1912. 2nd Eng. Edn. Within the Tides, 1915. 2nd Eng. Edn.; Some Reminiscences, 1912. 2nd Eng. End. 4 vols., 12mo, cloth. London, v.d

1885 CHANCE. A Tale in Two Parts. 8vo, cloth. In a half brown morocco case. New York: Doubleday, Page & Co., 1913

T. J. Wise in his Bibliography gives the date of the First American Edition of "Chance" as 1914. According to the publishers, however, about 150 copies with the date 1913 were issued to secure copyright. This copy is one which was sent to the author for revision and bears throughout many corrections in his hand executed with pencil, blue pencil and ink. Laid in is the mail wrapper from the author addressed to John Quinn.

1886 CHANCE. A Tale in Two Parts. 12mo, cloth.
New York: Doubleday, Page & Co., 1913
The *First American Edition*, bearing the date 1913 on the title-page. One of 150 copies issued to secure copyright.

1887 CHANCE. A Tale in Two Parts. 8vo, original cloth, uncut.
London, n.d.
First Edition. With the inserted title-page bearing the "1913" note on the reverse.

1888 ORIGINAL AUTOGRAPH MANUSCRIPT OF "ONE DAY MORE." Written on 60 pages, quarto. In a crushed brown levant morocco solander case.

This play was founded upon the story "To-Morrow," first printed in the *Pall Mall Magazine* for August 1902, and afterwards included in "Typhoon and Other Stories," 1903. The title of the Play in the Manuscript was " 'Tomorrow.' A Play. (One Day More?)." There are numerous corrections, and two or three of the pages, while typewritten, are so profusely corrected as to warrant their inclusion as autographic.

On the title-page, which is here reproduced, it will be seen that this is THE ONLY EXISTING TEXT.

A typewritten copy of the Manuscript is included.

THIS IS MR. CONRAD'S FIRST PLAY, and in a letter to Mr. Quinn he says: "*I am sending to you the MS. of my only play founded on the story To-Morrow (included in the Typhoon volume, 1903, Heinemann publisher). If you examine it you will see that it is somewhat of a literary curiosity, and at any rate it is the only attempt of Conrad at dramatic form, and unique in so far that no other text (it was never printed) of it is in existence because the (typed) acting copy has been lost.*"

MS
of
To-Morrow
a Play.
(One day more?)
The only existing
text.
Performed at the Court
Theatre by the Stage
Society in the season
of 1904
Bessie. Miss Constance Collier
Harry Mr Julian L'Estrange
Produced by
Sir Henry Colvin

TITLE PAGE IN JOSEPH CONRAD'S HANDWRITING
OF HIS ONLY PLAY UNTIL 1921
[1888]

Since Mr. Conrad wrote this letter, the Play has been privately published by Clement Shorter and a dramatization of "The Secret Agent" has been privately printed.

Mr. Arthur Symons writes: ". . . the splendid 'To-Morrow,' which, turned into a one-act play, bewildered an audience into inanition by the stark immensity of its dramatic power . . . "

[SEE ILLUSTRATION]

1889 ONE DAY MORE. By Joseph Conrad. In the *English Review* for Aug. 1913. 8vo, wrappers. In a half brown morocco slip case. London, 1913
The first appearance in print of "One Day More," the play founded upon Conrad's story "To-Morrow."

1890 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE INN OF THE TWO WITCHES." Written on 75 pages, folio. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of this story, which is the third in "Within the Tides." With autograph corrections. It follows the text of the printed version quite closely.

Mr. Conrad writes: "A reviewer asked in reference to 'The Inn of the Two Witches' whether I ever came across a tale called 'A Very Strange Bed' published in *Household Words* in 1852 or 54. I never saw a number of *Household Words* of that decade. A bed of the sort was discovered in an inn on the road between Rome and Naples at the end of the 18th century. Where I picked up the information I cannot say now, but I am certain it was not in a tale. This bed is the only 'fact' of the 'Witches' Inn'."

[SEE ILLUSTRATION]

1891 THE INN OF THE TWO WITCHES. By Joseph Conrad. In the *Metropolitan Magazine* for May 1913. Folio, wrappers. In a half brown morocco slip case. New York, 1913
The first appearance of "The Inn of the Two Witches," afterwards the third story in "Within the Tides."

1892 CHANCE, n.d. 4th Eng. Edn.; Within the Tides, n.d. 3rd Eng. End.; 'Twixt Land and Sea, 1913. 3rd Eng. Edn.; The Shadow-Line, n.d. Dent's pocket edition. 4 vols., 12mo, cloth. London, v.d.

1893 CHANCE. 8vo, original cloth, uncut. London, [1914]
First Edition. Presentation copy from the author, with autograph inscription on fly-leaf: "*To John Quinn from his friend Joseph Conrad. 1914.*"

1894 CHANCE. A Tale in Two Parts. 2 vols., 12mo, cloth.
New York: Doubleday, Page & Co., 1914-15
The Second and Third American Editions.

The Inn of
the Two Witches by Joseph Conrad (call it)

This – tale, episode, experience, how you will, was related in the fifties of the last century by a man who – by his own confession was sixty years old at the time. Sixty is not such a bad age – unless in perspective when no doubt it is contemplated by the majority of us with mixed feelings. It is a calm age; the game is practically over by then and standing aside one begins to remember with a certain vividness what a fine fellow one used to be. For a kind disposition of providence has begun to grow romantic as it used to be. I have observed, that, by an amiable attention of Providence most people begin to take a romantic view of themselves by sixty. Their very failures seem to have a charm for them. And indeed the hopes of the future are a fine company good to live with, exquisite forms shining in you like, but – so to speak – naked, stripped for a run. The robes of glamour

REDUCED FACSIMILE OF THE FIRST PAGE OF
"THE INN OF THE TWO WITCHES"
IN JOSEPH CONRAD'S
HANDWRITING
[1890]

1895 ORIGINAL AUTOGRAPH MANUSCRIPT OF "BECAUSE OF THE DOLLARS." Written on 96 pages, folio. In a crushed brown levant morocco solander case.

THE COMPLETE ORIGINAL MANUSCRIPT of this story, which is the last of the four composing "Within the Tides." This Manuscript agrees with the printed version closely, and has very few corrections.

1896 MANUSCRIPT OF "BECAUSE OF THE DOLLARS." Written on 62 pages, quarto and folio, of which the first 42 pages are typewritten and the last 20 pages are in the autograph of the author. In a half brown morocco slip case.

There are numerous manuscript corrections in the typewritten Manuscript in Mr. Conrad's hand; the autograph Manuscript is more freely written.

[SEE ILLUSTRATION]

1897 CHANCE. A Collection of the First Eleven Editions of "Chance." 11 vols., 8vo and 12mo, each in original cloth. London, [1914-16] 36.00
An unusual collection, including the scarce *First Edition.*

1898 THE GENIUS of Joseph Conrad. By James Huneker. In the *North American Review* for Aug. 1914. 8vo, wrappers. In a half morocco slip case.
New York, 1914

1899 JOSEPH CONRAD. A Study. By Richard Curle. *Portrait.* 8vo, cloth, gilt top, uncut. London, 1914
First Edition.

1900 JOSEPH CONRAD. A Study. By Richard Curle. 8vo, cloth.
First American Edition. New York, 1914

1901 JOSEPH CONRAD on the Art of Writing. Being a reprinting of the original preface to "The Nigger of the 'Narcissus'." 16mo, wrappers.
New York: Doubleday, Page & Co., 1914

1902 THE LESSON OF THE COLLISION. By Joseph Conrad. In the *Illustrated London News.* Special Double Number for June 6, 1914. Folio wrappers. In a half blue morocco slip case. London, 1914
The first appearance of "The Lesson of the Collision."

1903 ALMAYER'S FOLLY, London, n.d. 6th Eng. Edn.; Lord Jim, Edin., 1914. Shilling Edn.; The Mirror of the Sea, London, n.d. 4th Eng. Edn.; The Secret Agent, London, n.d. 6th Eng. Edn.; Under Western Eyes, London, n.d. 4th Eng. Edn.; Romance, London, n.d. Nelson's Shilling Edn. 6 vols., 12mo, cloth.

1904 THE NIGGER OF THE "NARCISSUS." *Frontispiece.* 12mo, cloth.
New York: Doubleday, Page & Co., 1914
The *First American Edition* under this title and with the suppressed Preface and address "*To my Readers in America.*"

Take the other in his right hand.

"He had been hearing in the din the Frenchman's infuriated yells 'Tue! Tue!' ~~and~~ above the fierce cursing ~~a long string of curses~~ of the others. They fired at him but they were only thinking of clearing out. In the flashes of his last shots he saw them scrambling over the rail. That he had hit more than one he was certain. Two different voices had cried out in pain. But apparently none of them were disabled.

Davidson leaned against the bulwark reloading a revolver without haste. He had not the slightest apprehension of their coming back. On the other hand he had no intention of pursuing them on shore in the distance the Frenchman blaspheming and raging filthily in the dark. What they were doing he had no idea. Looking to their hurts probably. But he could hear one of them. Not very far from the bank the Frenchman was blaspheming and cursing his associate his neck and all the north. He ceased – then with a shrill scream: "It's that woman – it's that woman" was heard running off.

Davidson caught his breath: with a sudden pang of remorse. He saw with dismay that the stratagem of his defence had given a prize away. He did not hesitate a moment. He leaped ashore. It was for him to save her now. He achieved as he landed on the wharf: he heard a shrill shriek which pierced his very soul.

The light was still burning in the house. The light was still burning in the house. Davidson revolver in hand was making for it when another shriek, away to the left, made him change his direction.

to page One of MS.

~~Fleeing while form, he bounded towards it, shouting I am coming. Run this way.~~

~~"He stopped in despair. The next long hysterically laughing shriek ceased cut short appallingly on its highest pitch and then Davidson ran straight for the house.~~

REDUCED FACSIMILE OF TYPEWRITTEN PAGE OF "BECAUSE OF THE DOLLARS" WITH NUMEROUS CORRECTIONS IN JOSEPH CONRAD'S HANDWRITING

[1896]

1905 One Day More. By Joseph Conrad. In the *Smart Set* for Feb. 1914. 8vo, half blue morocco, wrappers bound in. New York, 1914
The first American appearance of "One Day More."

1906 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE PARTNER." Written on 84 pages, quarto. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of this story, which is the second of the four in "Within the Tides." With autograph corrections and additions. Two paragraphs are added in the printed version to the ending in the Manuscript.

A wrapper addressed to Mr. Quinn in Mr. Conrad's hand is laid in.

Mr. Conrad writes: "The problem was to make unfamiliar things credible. To do that I had to create for them, to reproduce for them, to envelop them in their proper atmosphere of actuality . . . " He adds that "The Partner," like "Because of the Dollars," contains a considerable amount of "fact" derived from his own personal knowledge.

1907 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE PLANTER OF MALATA." Written on 182 pages, folio. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of this story, which is the first of the four composing "Within the Tides." With numerous additions and deletions in Mr. Conrad's hand, and the date of its completion written on the last page, "*14 Dec. '13.*"

Mr. Conrad writes: "I regard 'The Planter of Malata' as a nearly successful attempt at doing a very difficult thing which I would have liked to have made as perfect as it lay in my power."

"The Planter of Malata" has a special interest in another way, since it commences in Australia, a continent which, in spite of Mr. Conrad's numerous voyages thither, has scarcely been used by him as a setting. Malata itself would appear to be an imagined inlet off New Guinea.

1908 The Planter of Malata. By Joseph Conrad. In the *Metropolitan Magazine* for June and July 1914. 2 parts, folio, wrappers. In a half blue morocco slip case. New York, 1914
The first appearance of "The Planter of Malata," afterwards the first story in "Within the Tides."

1909 ORIGINAL AUTOGRAPH MANUSCRIPT OF "POLAND REVISITED." Written on 79 pages, folio and small quarto. In a crushed light blue levant morocco solander case.

This Manuscript is signed in full, and was written for, and published in, "The Book of the Homeless," compiled by Mrs. Wharton for the Benefit of American Hostels for Refugees and the Children of Flanders Rescue Committee.

Included with Mr. Conrad's Manuscript is a copy of the above-mentioned book, together with the following Autograph Manuscripts, which also appear in the printed book:

BARRES (MAURICE). Original Autograph Manuscript (no caption), written on 5 pages, folio, and signed in full.

MORE (PAUL ELMER). Original Autograph Manuscript of "A Moment of Tragic Purgation," written on 10 pages, quarto.

YEATS (W. B.) Original Autograph Manuscript Poem, "A Reason for keeping silent," one stanza of 6 lines, signed.

1910 Works. 21 vols., 12mo, full limp dark green leather, gilt tops. New York: Doubleday, Page & Co., 1914-19
The "Deep Sea" Edition. Lacks "The Inheritors."

1911 Almayer's Folly, N.Y., 1915. 4th Am. Edn.; The Mirror, of the Sea, N.Y., n.d. 2nd Am. Edn.; Victory, N.Y., 1916. 3rd Am. Edn.; 'Twixt Land and Sea, London, n.d. 4th Eng. Edn.; A Personal Record, London, n.d. 3rd Eng. End. 5 vols., 12mo, cloth.

1912 ORIGINAL AUTOGRAPH MANUSCRIPT OF "CONRAD," BY ARTHUR SYMONS. Written on 74 pages, quarto. In a crushed brown levant morocco solander case.

190.00

The Manuscript is inscribed on the verso of the last page: "*From Arthur Symons, Island Cottage, Kittersham, Kent.*"

Accompanying this is a typewritten transcript of 42 pages, quarto, and an addressed wrapper to Mr. Quinn in Mr. Symons' hand, and with his signature.

This is a brilliant study of the great story-weaver by the great critic. It was published in the *Forum* for May 1915, and has never been republished.

1913 Conrad. By Arthur Symons. In the *Forum* for May 1915. 8vo, wrappers. In a half brown morrocco slip case. New York, 1915

1914 Joseph Conrad. By Hugh Walpole. *Portrait*. 16mo, cloth, uncut. *First Edition.* London, [1915]

1915 Joseph Conrad. By Hugh Walpole. 16mo, cloth. New York, [1915]
First American Edition.

1916 Joseph Conrad. A short study of his intellectual and emotional attitude toward his work and the chief characteristics of his novels. 12mo, boards, uncut. New York: Doubleday, Page & Co., [1915]

1917 A Set of Six. 8vo, cloth. New York: Doubleday, Page & Co., 1915
First American Edition.

Victory.
An Island Tale.

There is, as every schoolboy knows in this scientific age a very close chemical relation between coals and diamonds. Not being a schoolboy any longer I have no very clear notion of its nature. It seems to be that that if you take a ton of coals and melt, or roast, or evaporate it, or destroy it in some such way, if in short you do anything but cook or warm yourself with them you may obtain (so they say) out of a ton of coals (with luck) a diamond rather smaller than the usual pin-head. It is the reason I believe why some people allude to coal as black diamonds. Mankind is prone to exaggeration of language, both commodities represent wealth. But coals are a much less portable form pro-

REDUCED FACSIMILE OF THE FIRST PAGE OF "VICTORY" OF WHICH THERE ARE 1139 PAGES IN JOSEPH CONRAD'S HANDWRITING

[1918]

1918 ORIGINAL AUTOGRAPH MANUSCRIPT OF "VICTORY." Written on 1139 pages, folio, with a few on quarto. In two crushed brown levant morocco solander cases.

THIS IS THE COMPLETE ORIGINAL MANUSCRIPT, scarcely a page being without an autograph correction of some sort or other.

THE PREFACE to the story is also included, signed with Mr. Conrad's initials, as it appears in the First Edition. In this Preface he states that "*the last word of this novel was written on the 29th of May 1914, and that last word was the single word of the title.*"

On the margins here and there throughout the Manuscript are evidences of the author's pauses in his writing, probably while he was weighing the exact word or phrase for his purpose. These intervals are indicated by marginal spirals, rosettes and other designs, sometimes of an interesting nature, and certainly the clear evidences that Mr. Conrad was resting and ruminating over his work—relaxing to concentrate. A most interesting sketch is one which appears on page 760, apparently drawn to aid him in describing "the three bungalows irregularly disposed along a flat curve, the middle one in retreat, the two others shuttered closely and masking imperfectly the angles and shapes of the corrugated iron store-houses." The little sketch is very significant in the light it throws on Mr. Conrad's feeling for clearness of description and accuracy in detail: he wanted to visualize the whole arrangement before he attempted to convey it in words.

Mr. Conrad, writing to Mr. Quinn about this manuscript, says: "*I have been working breathlessly for the last two months to finish the MS. which goes to you by the same mail boat. It's over 1100 pages and my wife has looked through them carefully. They are all there and on inspection you will see that the sense follows from page to page though the numeration may be wrong here and there. Two years' work with the addition of a couple of articles and a couple of short stories. Poor show—very poor. And yet I haven't loafed over my work.*"

With each section of the Manuscript is the addressed portion of a wrapper to Mr. Quinn, in Mr. Conrad's hand, and with his autograph on each.

Mr. Conrad writes, in reference to what proved to be the symbolism of his title: "Victory was the last word I had written in peace time. It was the last literary thought which had occurred to me before the doors of the Temple of Janus flying open with a crash shook the minds, the hearts, the consciences of men all over the world. Such coincidence could not be treated lightly. And I made up my mind to let the word stand, in the same hopeful spirit in which some simple citizen of Old Rome would have 'accepted the Omen'."

The book came out in England in the thirteenth month of the war.

Many of the chief figures of this story,—Heyst, Linda, Mr. Jones, Ricardo, even the savage Pedro,—owe their being to vivid glimpses of real people. Mr. Conrad's preface is rich in recovered memories of them. Of Schomberg he writes: " . . . an old member of my company. A very subordinate personage in 'Lord Jim' as far back as the year 1899, he became notably active in a certain short story of mine published in 1902. Here he appears in a still larger

part, true to life (I hope), but also true to himself. Only, in this instance, his deeper passions come into play, and thus his grotesque psychology is completed at last. I don't pretend to say that this is the entire Teutonic psychology; but it is indubitably the psychology of a Teuton."

[SEE ILLUSTRATION]

1919 ORIGINAL FIRST TYPED COPY OF THE MANUSCRIPT OF "VICTORY." Written on 636 pages, quarto. In a half blue morocco slip case.

This Manuscript is complete to the end of the next to the last chapter, although a typed line of asterisks indicates that possibly Mr. Conrad intended to terminate the story there, with the death of Lena. The Manuscript is filled with alterations and it is interesting to note that Axel Heyst of the printed version was Augustus Berg in the Manuscript; Mr. Jones in the book was Mr. Smith in the Manuscript; and the Tropical Belt Coal Company was The Archipelago Coal Syndicate. About half-way through the Manuscript Mr. Conrad commenced to change the name of Berg to Heyst.

It would appear that this typed manuscript was written BEFORE the completion of the last chapter of the story. This is substantiated by the statement in Mr. Conrad's "Preface," last sentence of the first paragraph: "*And that last word was the single word of the title.*"

In the present Manuscript two titles other than the one chosen had been tentatively inscribed on the first page: "An Episode of Dollars," and "Smouldering Fire." These have been deleted and "VICTORY" in large letters has been written in blue pencil as the title, and beneath, "J. Conrad." Mr. Conrad's autograph also appears on several upper margins throughout the Manuscript.

Heyst's island in "Victory" is supposed to lie off the south coast of Celebes, and in actual fact there is a volcano on one of the little group of islands there called the Tiger Islands. The town where Schomberg—like Marlow, one of the recurrent figures of Mr. Conrad's fiction—had his hotel was probably Samarang in Northern Java.

1920 VICTORY. By Joseph Conrad. In *Munsey's Magazine* for Feb. 1915. 8vo, wrappers. In a half brown morocco slip case.

New York and London, 1915

1921 VICTORY. An Island Tale. 8vo, cloth.

New York: Doubleday, Page & Co., 1915

First Edition. Issued in March 1915.

1922 VICTORY. An Island Tale. 8vo, cloth.

London: Methuen & Co., [1915]

First English Edition. Issued in September 1915. Presentation copy from the author, with autograph inscription on fly-leaf: "*To John Quinn from his friend J. Conrad, 1915.*" With the original addressed wrapper laid in.

1923 VICTORY. An Island Tale. 8vo, cloth. London: Methuen & Co., [1915]
First English Edition.

1924 A Visit to War-Time Poland. By Joseph Conrad. In the *Boston Evening Transcript* for April 3, 10, 17, 1915. 3 parts folded in folio half brown morocco slip case. Boston, 1915
The first American appearance of "A Visit to War-Time Poland."

1925 Wisdom and Beauty from Conrad. Selected and arranged by M. Harriet M. Capes. 16mo, cloth. London: Andrew Melrose, 1915
First Edition. Very rare. Owing to a question of copyright the book was suppressed and is now very difficult to obtain.

1926 Within the Tides. 8vo, cloth.
First Edition. London and Toronto: J. M. Dent & Sons, 1915

1927 Within the Tides. 8vo, cloth.
First American Edition. New York: Doubleday Page & Co., 1915

1928 Yvette and Other Stories. By Guy de Maupassant. Translated by A. G. (Mrs. John Galsworthy). With a Preface by Joseph Conrad. 12mo, cloth.
First American Edition. New York, 1915

1929 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE SHADOW-LINE." Written on 235 pages, folio, and 74 pages typewritten, quarto, making 309 pages in all. In a crushed blue levant morocco solander case.

This is the Complete Original Manuscript, on the final page of which Mr. Conrad has written: "*The last. 15 Dec. 1915.*" and signed it in full, "*Joseph Conrad.*" Both the autographic and typewritten portions have been freely corrected, and agree quite closely with the printed version.

It is unusual to find the manuscript signed in full.

"The Shadow-Line" is quite definitely autobiographical. It recounts the story of an extraordinary experience of Mr. Conrad's first command, as Captain of the *Otago*, while bound from Bangkok to Australia. As he says: ". . . it belongs to that part of the Eastern Seas from which I have carried away into my writing life the greatest number of suggestions. From my statement that I thought of this story for a long time under the title of First Command the reader may guess that it is concerned with my personal experience . . . The words 'Worthy of my undying regard' selected by me for the motto on the title page are quoted from the text of the book itself . . . they refer to the men of that ship's company: complete strangers to their new captain and yet who stood by him so well during those twenty days that seemed to have been passed on the brink of a slow and agonizing destruction. And *that* is the greatest memory of all! For surely it is a great thing to have commanded a handful of men worthy of one's undying regard."

1930 The Shadow-Line. By Joseph Conrad. In the *Metropolitan Magazine* for Sept. and Oct. 1916. 2 parts in one vol., folio, half brown morocco.
New York, 1916
The first American appearance of "The Shadow-Line."

1931 ORIGINAL AUTOGRAPH MANUSCRIPT OF AN "ADMIRALTY PAPER." Written on 30 pages, quarto, some leaves being written on both sides. In a half morocco slip case.

THIS MANUSCRIPT IS UNPUBLISHED. It is signed IN FULL at the end, with the inscription: "*Capel House. Jany. 1917. The Admiralty never made use of this. J. C.*"

On the corner margin of the first page Mr. Conrad has written: "*This paper is the last complete written in pen and ink in Jany. 1917. Joseph Conrad,*" and at the top of the page he has written: "*1st and only Admiralty Paper.*" Beneath this caption he has written in red pencil "Unpublished."

This is not a technical report to the Admiralty, nor is it, as its title might indicate, a disquisition on the needs of the Navy, and recommendations for its betterment. It is, however, a DELIGHTFUL BIT OF WRITING—the impressions made upon THE MIND AND SOUL of the novelist after an experience during the World War in the Royal Naval Reserves.

"*I have come ashore bringing with me strongest of all and the most persistent the impression of a great darkness—I do not mean darkness in a symbolic or spiritual sense. Indeed one couldn't come from the contact with our watchers of that darkness, and the workers therein otherwise than spiritually strengthened. What I mean is the fact itself, the fact of the darkness spread over the land and the water of old civilization such as wrapped up early mariners' landfalls on their voyages of exploration.*"

Thus the Paper begins, and continuing, the writer takes especial pains to compliment the Navy upon the training of the Naval Reserves, and splendidly continues: "*But it is also a high testimony to the capacity, adaptability and the whole-souled earnestness of the officers of the Merchant Service who hastened to join, some called up, others volunteering without hesitation from all the points of the compass and from the uttermost ends of the Empire.*"

The latter portion of the Paper is a vivid relation of the bringing down of a Zeppelin, as told by the hero of the occasion to Mr. Conrad himself.

1932 LORD JIM. *Portrait.* 8vo, cloth.
London and Toronto: J. M. Dent & Sons, [1917]
This edition contains a new "Author's Note" which appeared in no other edition.

1933 ONE DAY MORE. A Play in One Act. 4to, original wrappers, uncut and unopened. In a half green morocco case.
London: Privately Printed by Clement Shorter, 1917
First Edition. One of 25 copies, signed by Clement Shorter.

1934 THE SHADOW-LINE. A Confession. 8vo, cloth.
First Edition. London & Toronto: J. M. Dent & Sons, [1917]

1935 TURGENEV. A Study by Edward Garnett. With a Forward by Joseph Conrad. *Portrait.* 12mo, cloth. London, [1917]
First Edition.

1936 ORIGINAL AUTOGRAPH MANUSCRIPT OF "THE WARRIOR'S SOUL." Written on 57 pages, folio. In a half brown morocco slip case.

THE COMPLETE ORIGINAL MANUSCRIPT of this story, which first appeared in *Land and Water* for March 29, 1917, and in 1920 was privately printed for the author in an edition of 25 copies. Mr. Conrad had chosen tentatively two other titles than the one finally selected, namely "The Meeting" and "The Humane Tomasov," both of which appear, deleted, on the first page of the Manuscript, with "The Warrior's Soul" written in red pencil over one of the rejected titles. The Manuscript was completed in March 1916, as indicated by Mr. Conrad on the last page.

A wrapper addressed to Mr. Quinn by Mr. Conrad, with his signature, is laid in.

1937 THE WARRIOR'S SOUL. By Joseph Conrad. In *Land and Water*. Supplementary Number for March 29, 1917. Folio, half blue morocco, wrappers bound in. London, 1917

1938 YOUTH: A Narrative and Two Other Stories. 8vo, cloth, uncut.
London: J. M. Dent and Sons, [1917]
First Edition with the Author's Preface.

1939 THE FIRST NEWS. By Joseph Conrad. In *Reveille*, No. 1, August, 1918. Edited by John Galsworthy. 8vo, wrappers. In a half morocco slip case.
London, 1918

1940 THE FIRST NEWS. 4to, wrappers, uncut.
London: Privately Printed by Clement Shorter, 1918
First Edition. One of 25 copies, signed by Clement Shorter.

1941 JOSEPH CONRAD explains his "Victory." In the *Sun* for June 30, 1918. Folded, in a half morocco slip case. New York, 1918

1942 NOSTROMO. A Tale of the Seaboard. 12mo, cloth.
London: J. M. Dent and Sons, [1918]
First Edition with the Author's Note.

1943 WELL DONE. By Joseph Conrad. In the *Daily Chronicle*, August 22, 23, and 24. 3 numbers folded, in a half morocco slip case. London, 1918

1944 WELL DONE! 4to, original wrappers, uncut.
London: Privately Printed by Clement Shorter, 1918
First Edition. One of 25 copies, signed by Clement Shorter.

1945 TYPEWRITTEN MANUSCRIPT OF "ANATOLE FRANCE." Written on 12 pages, quarto. In a crushed brown levant morocco solander case.

The Manuscript is copiously corrected by Mr. Conrad, and more than half the last page is entirely in his autograph.

1946 Anatole France. Small 4to, original wrappers, uncut.
London: Printed for Joseph Conrad, 1919

First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1947 The Arrow of Gold. A Story Between Two Notes. 8vo, cloth.
New York: Doubleday, Page & Co., 1919

First Edition. Issued in April 1919.

1948 The Arrow of Gold. A Story Between Two Notes. 8vo, cloth.
London: T. Fisher Unwin, [1919]

First English Edition. Issued in August 1919. The text contains corrections which were not embodied in the Original American Edition.

1949 Autocracy and War. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919

First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1950 The Country Life Press. Garden City, New York. *Illustrated.* 12mo, cloth. New York, 1919

Contains: "Joseph Conrad, a Pen Portrait." By James Huneker; "The Romantic Story of Joseph Conrad." By E. F. Saxton; and "Biographical and Autobiographical" (Condensed from Richard Curle's "Joseph Conrad").

1951 The Crime of Partition. By Joseph Conrad. In *Collier's* for June 14, 1919. Folio, wrappers. In a cloth slip case. New York, 1919

1952 Poland: The Crime of Partition. By Joseph Conrad. In the *Fortnightly Review* for May 1919. 8vo, wrappers. In a cloth slip case.
London, 1919

1953 Guy de Maupassant. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919

First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1954 Henry James. An Appreciation. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919

First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1955 The Lesson of the Collision. A Monograph upon the Loss of the "Empress of Ireland." Small 4to, original wrappers, uncut.
London: Printed for Joseph Conrad, 1919

First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1956 London's River. 4to, original wrappers, uncut.
London: Privately Printed by Clement Shorter, 1919

First Edition. One of 25 copies. Specially signed by the author for John Quinn.

1957 My Return to Cracow. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1958 New York "Tribune" for May 17, 1919. Folded, in a cloth slip case. Contains Letters on "The Arrow of Gold." New York, 1919

1959 The North Sea on the Eve of War. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1960 One Day More. A Play in One Act. 8vo, decorated boards, vellum back, uncut. London: The Beaumont Press, 1919
First Published Edition. One of 24 copies printed on Japan vellum, numbered and signed by the author.

1960*a* One Day More. 8vo, decorated boards, cloth back.
London: The Beaumont Press, 1919
First Published Edition. One of 250 copies on hand-made paper.

1961 The Polish Question. A Note on the Joint Protectorate of the Western Powers and Russia. 4to, original wrappers, uncut.
London: Privately Printed by Clement Shorter, 1919
First Edition. One of 25 copies. Specially signed by the author for John Quinn.

1962 The Shock of War. Through Germany to Cracow. 12mo, original wrappers, uncut. London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1963 The Tale. 4to, original wrappers.
London: Privately Printed by Clement Shorter, 1919
First Edition. One of 25 copies. Specially signed by the author for John Quinn.

1964 Tales of the Sea. Small 4to original wrappers, uncut.
London: Printed for Joseph Conrad, 1919
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1965 ORIGINAL AUTOGRAPH MANUSCRIPT OF "SOME ASPECTS OF THE ENGLISH TITANIC INQUIRY." Written on 44 pages, quarto. In a crushed brown levant morocco solander case.

The Complete Original Manuscript of Mr. Conrad's discussion of the disaster of April 14, 1912, when the greatest liner in the world went to her doom without warning, on her maiden voyage. The Manuscript is neither signed

nor dated, but is captioned as follows: "*IId Tit: Art: E. R.*" It appeared in the *English Review*, July 1912.

The Manuscript of Mr. Conrad's "Karain," which he was sending to Mr. Quinn, went down with the *Titanic*.

1966 Some Aspects of the Admirable Inquiry into the Loss of the Titanic. 12mo, wrappers, uncut. London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1967 Some Reflexions Seamanlike and Otherwise, on the Loss of the Titanic. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1968 To Poland in War-time. A Journey into the East. 12mo, original wrappers, uncut. London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1969 Tradition. 12mo, original wrappers, uncut.
London: Printed for Private Circulation, 1919
First Edition. One of 25 copies printed for T. J. Wise. Specially signed by the author for John Quinn.

1970 Alphonse Daudet. Small 4to, original wrappers, uncut.
London: Printed for the Author, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1971 ORIGINAL AUTOGRAPH MANUSCRIPT OF "APROPOS OF A. DAUDET." Written on 6 pages, quarto. In a crushed brown levant morocco solander case.

This Manuscript is copiously corrected, and at the foot of the last page Mr. Conrad has written: "*1300 words (about) for the Weekly New Review. Sent off 19th Jan. '98.*"

1972 Anatole France. "L'Ile des Pingouins." Small 4to, original wrappers, uncut. London: Printed for the Author, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1973 Bibliography of the Writings of. By Thomas J. Wise. Small 4to, boards, uncut. London, 1920
First Edition. One of 150 copies printed for private circulation only.

1974 Books. Small 4to, original wrappers, uncut.
London: Printed for the Author, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1975 Confidence. Small 4to, wrappers, uncut.
London: Printed for the Author, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1976 New York "Tribune" for April 5, 1920. 3 copies, folded in a cloth slip case.
New York, 1920
Contains "Poland," a letter from John Quinn to the editor, quoting from a letter from Conrad on that subject.

1977 An Observer in Malay. Small 4to, original wrappers, uncut.
London: Printed for the Author for Private Circulation, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1978 The "Outlook" for July 28, 1920. 4to, wrappers. 2 copies. In a cloth slip case.
New York, 1920
Contains "Our Debt to Poland," by Maurice Francis Egan, quoting in full Conrad's famous cablegram "An Appeal for Poland" addressed to the National Campaign Committee, Polish Government Loan. The original of that telegram as received by the Committee is here included and a typed copy of their radio reply. Accompanied by a Polish translation of the original and the reply.

1979 Prince Roman. Small 4to, original wrappers, uncut.
London: Printed for the Author, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1980 The Rescue. The Complete Page Proofs of the text, without title, of the *First Edition.* 2 pages to a leaf. Oblong 4to, cloth.
[New York: Doubleday, Page & Co., 1920]

1981 The Rescue. 8vo, original limp cloth wrappers, uncut.
London: J. M. Dent & Sons, 1920
The Extremely Rare *First English Edition.* Of this edition only 40 copies were printed and distributed privately. The text differs materially from that which preceded it in America and that of the First Published English Edition.

1982 The Rescue. A Romance of the Shallows. 8vo, cloth.
New York: Doubleday, Page & Co., 1920
First Edition. Issued in May 1920.

1983 The Rescue. A Romance of the Shallows. 8vo, cloth.
London: J. M. Dent & Sons, 1920
The First Published English Edition. Issued in August 1920.

1984 The Warrior's Soul. Small 4to, wrappers, uncut.
London: Printed for the Author for Private Circulation, 1920
First Edition. No. 2 of 25 copies. Specially signed by the author for John Quinn.

1985 WORKS. *Portrait*. 18 vols., boards, linen backs, paper labels, uncut.
Garden City, 1920-21

Sun-Dial Edition. One of 735 copies, with the autograph of the author in the first volume.

1986 A BIBLIOGRAPHY of the Writings of Joseph Conrad (1895-1921). By Thomas J. Wise. *Portrait*. Small 4to, boards, uncut. London, 1921
Second Edition, revised and enlarged. One of 170 copies printed for private circulation.

1987 LANDSCAPES OF CORSICA and Ireland. By A. S. Kinkead. With Foreword by Joseph Conrad. 8vo, wrappers. London, 1921
First Edition.

1988 NOTES ON LIFE and Letters. 12mo, cloth, uncut.
First Published Edition. London & Toronto: J. M. Dent & Sons, 1921

1989 NOTES ON LIFE and Letters. 12mo, cloth.
First American Edition. New York: Doubleday, Page & Co., 1921

1990 NOTES ON MY BOOKS. 8vo, boards, vellum back, uncut.
London: Wm. Heinemann, 1921

First Edition. One of 250 copies, autographed by the author.

1991 NOTES ON MY BOOKS. 8vo, white boards, vellum back, uncut.
New York: Doubleday, Page & Co., 1921

First American Edition. One of 250 copies, numbered and signed by the author.

1992 THE SECRET AGENT. Drama in Four Acts. 4to, wrappers, uncut.
Canterbury: Printed for the Author, 1921

First Edition. Specially printed for the author. Presentation copy from the author, inscribed on the cover: "*To John Quinn with regards and best wishes, Joseph Conrad, Dec. 1921.*"
This is the dramatized version of the novel "The Secret Agent."

1993 WORKS. 18 vols., 8vo, boards, buckram backs, uncut.
London: William Heinemann, [1921]

One of 750 copies, numbered and signed by the author.

1994 AT SEA WITH JOSEPH CONRAD. By J. G. Sutherland. With a Foreword by Joseph Conrad. *Portrait and illustrations*. 8vo, boards, cloth back, uncut.
London, 1922

First Edition. One of 1250 copies printed for England and America. "It will not be reprinted in this or any other form." Uniform in binding with the Conrad English Collected Edition.

1995 THE BLACK MATE. A Story. 8vo, cloth, uncut.
[London]: Printed for the Author, 1922

First Edition. One of 50 copies printed for the author for private distribution.

1996 THE DOVER PATROL. A Tribute. 8vo, original wrappers, uncut.
Canterbury: Printed for Private Circulation by H. J. Goulden, 1922
First Edition. Presentation copy from the author inscribed: "*John Quinn with regards from Joseph Conrad.*"

1997 JOHN GALSWORTHY. An Appreciation. 12mo, original wrappers, uncut.
Canterbury: Printed for Private Circulation by H. J. Goulden, 1922
Presentation copy from the author, inscribed: "*John Quinn with regards from Joseph Conrad.*"

1998 TRAVEL. A Preface to "Into the East. Notes on Burma and Malaya," by Richard Curle. By Joseph Conrad. 12mo, original wrappers.
N.P.: Privately Printed for Richard Curle, 1922
First Edition. One of 20 copies. Signed by the author and dated 1922. With the original addressed envelope to John Quinn in Conrad's hand.

1999 WISDOM AND BEAUTY from Conrad. Selected and arranged by M. Harriet M. Capes. 12mo, boards, cloth back, gilt top, uncut.
London: Andrew Melrose, [1922]
This edition contains a Prefatory Note by the publisher, and Acknowledgment to the various publishers of Conrad's work.

2000 A HANDBOOK of Cookery for a Small House. By Jessie Conrad. With a Preface by Joseph Conrad. 12mo, cloth.
London: Wm. Heinemann, [1923]
First Edition. Presentation copy from the author, inscribed on the flyleaf: "*To John Quinn Esq. with all good wishes from Jessie Conrad, 1923.*" With the original addressed wrapper laid in.

2001 JOSEPH CONRAD: An Appreciation. By Ernest Bendz. 8vo, wrappers, uncut. Gothenburg, 1923
First Edition. One of 500 copies.

2002 INTO THE EAST. Notes on Burma and Malaya. By Richard Curle. With a Preface by Joseph Conrad. Square 8vo, boards, cloth back, uncut.
Large Paper copy of the *First Edition.* One of 125 copies. London, 1923

2003 INTO THE EAST. Notes on Burma and Malaya. By Richard Curle. With a Preface by Joseph Conrad. 8vo, cloth. London, 1923
First Edition.

2004 SIMPLE COOKING PRECEPTS for a Little House. By Jessie Conrad. [The separate Preface by Joseph Conrad.] 4 ll., 8vo. N.p., n.d.
Inscribed by the author: "*To John Quinn with regard Joseph Conrad, 1921.*" In original addressed envelope by Mrs. Conrad.

2005 DAS BIEST und andere Erzählungen. Einzige berechtigte übersetzung aus dem Englischen von Ernst Wolfgang Gunter. 16mo, cloth.
München, n.d.

2006 THE HEROIC AGE. By Joseph Conrad. In "The Queen's Gift Book." *Illustrations in color and otherwise by the most prominent illustrators in England.* 4to, cloth. London: Hodder and Stoughton, n.d.

2007 A Hugh Walpole Anthology. Selected by the Author with a Note by Joseph Conrad. *Portrait.* 16mo, cloth. London, n.d.
First Edition.

2008 The Mirror of the Sea, n.d. 3rd Eng. Edn.; The Secret Agent, n.d. 3rd Eng. Edn.; A Set of Six, n.d. 3rd Eng. Edn.; Under Western Eyes, n.d. 3rd Eng. Edn. A Personal Record, n.d. 3rd Eng. Edn. 5 vols., 12mo, cloth. London, n.d.

2009 Mit den Augen des Westens. Aus dem Englischen von Ernst Wolfgang Gunter. 2 copies. München, n.d.; Der Nigger vom Narzissus. Aus dem Englischen von E. W. Gunter. München, n.d., Das Duell. Aus dem Englischen von E. W. Gunter. München, n.d.; Les Idiots. French and English Text. London, n.d. 5 vols., 12mo, cloth.

2010 The Romantic Story of Joseph Conrad. *Illustrated.* 12mo, wrappers. [New York: Doubleday, Page & Co., n.d.]

2011 CONSTABLE (HENRY). Poems and Sonnets. *Woodcut decorations by Charles Ricketts.* 8vo, boards, uncut. London, 1897
One of 210 copies printed at the Vale Press.

2012 CONTEMPORARY ART. The Art Portfolio. A Selection from the International Studio of 100 plates of the best Contemporary Art *reproduced in color photogravure and half-tone.* Imp. 8vo, buckram. New York, 1901

2013 CONTEMPORARY VERSE. From March to August, 1916. 6 numbers, 8vo, original wrappers. N.p., 1916
Contains poems by Witter Bynner, Clinton Scollard, Joyce Kilmer, etc., etc.

2014 COOK (SIR EDWARD). The Press in War-Time. With some Account of the Official Press Bureau. An Essay. 12mo, cloth, uncut. London, 1920
First Edition.

2015 COOK (THEODORE ANDREA). The Curves of Life. Being an Account of Spiral Formations and their Application to Growth in Nature, to Science and to Art; with Special Reference to the Manuscripts of Leonardo da Vinci. *With 11 plates and 415 illustrations.* Royal 8vo, cloth.
First Edition. London, 1914

2016 COOKE (ALICE M.P.). Irish Heroes in Red War. 12mo, wrappers, uncut. Dublin, 1915
First Edition.

2017 COOKE (JOHN). Wakeman's Handbook of Irish Antiquities. Third Edition. *With nearly 200 illustrations.* 12mo, cloth, gilt top, uncut. Dublin, 1903

ANANDA K. COOMARASWAMY

1877-

[*D.Sc., London, F.L.S., F.G.S., etc.; Fellow of University College, London. Son of the Late Sir Mutu Coomaraswamy, Ceylon; Director of the Mineralogical Survey of Ceylon, 1903-6; initiated movement for national education, the teaching of vernaculars in all schools, and the revival of Indian culture; writer and lecturer on Indian art, and general æsthetics, sociology and metaphysics. Now Keeper of Indian Art at the Museum of Fine Arts, Boston, Mass.*]

2018 Mediæval Sinhalese Art. Being a Monograph on Mediæval Sinhalese Arts and Crafts, Mainly as Surviving in the Eighteenth Century, with an Account of the Structure of Society and the Status of the Craftsmen. *Many line-drawings and plates in colors and monochrome.* 4to, boards. [Broad Campden, Gloucestershire, 1908]
One of 25 copies printed on hand-made paper, at the Essex House Press.

2019 The Indian Craftsman. 12mo, cloth, uncut. London, 1909
First Edition.

2020 Selected Examples of Indian Art. *42 plates* with descriptive text, enclosed in portfolio. Folio, boards (slightly stained). [Broad Campden, Gloucestershire, 1910]
One of 425 copies printed at the Essex House Press.

2021 Indian Drawings. First and Second Series. *With over 50 fine gravures and many line drawings in text.* 2 vols., 4to, boards. [London, 1910-12]
Rare. One of 405 and 400 copies respectively, printed for the India Society at the Essex House and Old Bourne Presses.

2022 Burning and Melting. Being the Suz-u-gudaz of Nau'i translated into English. 12mo, cloth. London, 1912
One of 405 copies printed at the Old Bourne Press. Mirza Y. Dawud assisted in the translation.

2023 Visvakarma. Examples of Indian Architecture, Sculpture, Painting, Handicraft. *With 100 reproductions from photographs.* 8 parts, 4to, wrappers. Privately printed for the author. London, 1912-14

2024 The Arts and Crafts of India and Ceylon. *With 225 illustrations, including frontispiece in color.* 12mo, vellum, gilt top, uncut. London, 1913
First Edition.

2025 The Arts and Crafts of India and Ceylon. *With 225 illustrations, including frontispiece in color.* 12mo, buckram, gilt top, uncut. London, 1913

2026 Thirty Songs from the Panjab and Kashmir. Recorded by Ratan Devi, with Introduction and translations by Ananda K. Coomaraswamy, and a Foreword by Rabindranath Tagore. *Illustrations from photographs, and music.* 4to, boards, linen back. [London: The Old Bourne Press], 1913
First Edition. One of 405 copies printed for the authors.

2027 Bronzes from Ceylon, Chiefly in the Colombo Museum. *With 28 plates.* 4to, wrappers, uncut. Colombo, 1914
Being Series A, No. 1, of the Memoirs of the Colombo Museum.

2028 THE TAKING OF TOLL. Being the Dana Lila of Rajendra, translated into English, with an Introduction and Notes. *Woodcut by Eric Gill.* 4to, wrappers. London: The Old Bourne Press, 1915
First Edition. Laid in is a separate reprint from the *Athenæum*, "What has India contributed to Human Welfare?" by the same author.

2029 VIDAYAPATI: BANGIYA PADABALI. Songs of the Love of Radha and Krishna, translated into English by Ananda Coomaraswamy and Arun Sen. *Illustrations from Indian paintings.* 4to, wrappers.
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2031 BUDDHA AND THE GOSPEL of Buddhism. *Numerous illustrations, some in color.* 8vo, cloth, gilt top, uncut. New York, 1916
First American Edition.

2032 RAJPUT PAINTING. Being an Account of the Hindu Paintings of Rajasthan and the Panjab Himalayas from the Sixteenth to the Nineteenth Century, Described in their Relation to Contemporary Thought, with Texts and Translations. *With text-illustrations, and nearly 100 plates, several of which are in colors.* 2 vols., small folio, buckram. Oxford, 1916
First Edition. One of three copies on hand-made paper.

2033 INDIAN MUSIC. Reprinted from the *Musical Quarterly*, April 1917. 8vo, wrappers. [New York], 1917
Inscribed on wrapper: "*Mr. John Quinn with the author's kind regards.*"

2034 THE DANCE OF SIVA. Fourteen Indian Essays. *Profusely illustrated.* 8vo, cloth, uncut. New York, 1918
First Edition.

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2035 COOMARASWAMY (ANANDA K.) AND DUGGIRALA (GOPALA KRISTNAYYA). The Mirror of Gesture, being the Abhinaya Darpana of Nandikesvara. Translated into English. *Illustrated.* 8vo, cloth, uncut.
First Edition. Cambridge, 1917

2036 CORINTH (LOUIS). Louis Corinth. By Rudolf Klein. *With numerous tinted and black and white illustrations.* 4to, wrappers. Washington, n.d.

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New York, 1904

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2044 CORPUS POETICUM BOREALE. The Poetry of the Old Northern Tongue from the Earliest Times to the Thirteenth Century. Edited, etc., by Gudbrand Vigfusson, and F. York Powell. 2 vols., 8vo, cloth, uncut.
First Edition of this translation. Oxford, 1883

2045 CORTISSOZ (ROYAL). Art and Common Sense. 8vo, cloth, gilt top, uncut. New York, 1913
First Edition.

FREDERICK BARON CORVO

[*Frederick William Serafino Austin Lewis Mary Rolfe, known as Baron Corvo, and also, somewhat misleadingly, as Fr. Rolfe, was born in London, 1860, and died in Venice, 1913. He was a curiously eccentric man, with a sort of ruthless selfishness in him. Failing to qualify as a priest, he painted and wrote. Living largely though not luxuriously on his wits, he had some strange experiences; was in debt and difficulty, disguising himself with wigs, paint, and new pseudonyms, and walking abroad only at night. He was a fanatical Jacobite—rather late in the day; had many fads and few friends, though through "Hadrian VII" he made the acquaintance of Mgr. Benson, who was profoundly interested. Henry Harland's novels, "The Cardinal's Snuffbox" and "My Friend Prospero," owe much of their Italian color and detail to Rolfe. But the public ignored Rolfe's own books, morbidly garish. He lived lonely days, and died "fearless and unforgiving," as Shane Leslie writes of him, "a defeated soul, who might have done much had he been born into the proper era. The Byronic pose would have suited him even better than the Borgian. . . ."*]

2046 CHRONICLES OF THE HOUSE OF BORGIA. *Illustrations.* 8vo, cloth, gilt top, uncut. London, 1901 5.5
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2047 DON TARQUINIO. A Kataleptic Phantasmatic Romance. By Fr. Rolfe. 12mo, cloth, uncut. London, 1905 4.0
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2048 [COSWAY (RICHARD).] Richard Cosway, R.A. By George C. Williamson. *With many plates.* Small 4to, decorated cloth. London, 1905
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2049 COURNOS (JOHN). The Mask. 12mo, cloth. London, [1919]
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2059 COX (MARIAN). Ventures in Worlds. *Portrait.* 12mo, cloth.
New York, 1915
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HUBERT CRACKANTHORPE

[*One of the young but brilliant figures of English letters in the early 'nineties. Unusually mature for his age, idealist in thought, objective and detached in method, clear but vivid in style; a colorist when the subject required painting, and with an inherent irony that sometimes drew near to humor, sometimes to cynicism. He is described as just below medium height, slight and white-faced, with eyes like "pale Parma violets"; shy and ingenuous in manner, and inclined to outbursts of enthusiasm soon followed by fits of deep depression. His body was found in the Seine at Paris.*]

2060 WRECKAGE. Seven Studies. 12mo, cloth, uncut. London, 1893
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2061 VIGNETTES: A Miniature Journal of Whim and Sentiment. 16mo, boards, uncut. London, 1896
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2062 LAST STUDIES. With a Poem by Stopford A. Brooke, and an Appreciation by Henry James. *Portrait.* 12mo, cloth, uncut. London, 1897
First Edition.

EDWARD GORDON CRAIG

[*Born in 1872; acted for the first time when he was 17 at the Lyceum Theatre, London, under the direction of Henry Irving; practised as an actor for eight years, and then commenced or continued the study of the Art of the Theatre; founded School for the Art of the Theatre, Arena Goldoni, Florence, 1913, and has written extensively on the art that he has vivified.*]

2063 Gordon Craig's Book of Penny Toys. *Illustrations in color.* 4to, boards, buckram back, uncut. London, 1899
First Edition.

2064 The Art of the Theatre. Together with an Introduction. By Edward Gordon Craig, and a Preface by R. Graham Robertson. *Illustrations by Edward Gordon Craig.* Small 4to, cloth, gilt top, uncut. Edinburgh, 1905
First Edition. One of 150 copies on hand-made paper.

2065 A Portfolio of Etchings. *12 fine etchings, loosely mounted, each plate signed by the artist.* Folio, in cloth box, with fastenings. [Florence, 1907]

Very scarce. Thirty copies of these etchings were made by the artist, and the plates destroyed. They represent his most serious work in connection with his dream of an Ideal Theatre. Laid in is a prospectus of the work, also a Catalogue of Etchings, being Designs for Motions, by Gordon Craig, Florence, 1908. Inscribed: "*With the compliments of the designer E.G.C. 1913.*"

2066 The Mask. A Journal of the Art of the Theatre. *Numerous illustrations by George Borrow, Gordon Craig, and others; old English and Italian designs; some proofs on India paper.* Vols. I-VI and Vol. VII, Nos. 1-2, all published. Folio and royal 8vo, full limp vellum, leather ties, uncut, wrappers bound in (Vol. VII, Nos. 1-2 are in original wrappers, as issued).
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2067 The Mask. *Numerous illustrations.* Vols. I-VI and Vol VII, Nos. 1-2, all published. Folio and royal 8vo, full limp vellum, leather ties, uncut, wrappers bound in (Vol. VII, Nos. 1-2 are in original wrappers, as issued).
Large Paper Edition. One of 200 copies. Florence, 1908-14

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2069 A Second Portfolio of Etchings. *12 fine etchings, loosely mounted, each plate signed by the artist.* Folio, in cloth box, with fastenings.
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Very scarce. Thirty copies of these etchings were made by the artist, and the plates destroyed. Laid in is a prospectus of the work.

2070 On the Art of the Theatre. *Illustrations by Edward Gordon Craig.* 8vo, boards, cloth back, uncut. London, 1911
First Edition.

2071 On the Art of the Theatre. *Illustrations by Gordon Craig.* 8vo, boards, linen back, uncut. Chicago, [1911]
First American Edition.

2072 Catalogue of an Exhibition of Drawings and Models for Hamlet, Macbeth, The Vikings, and other Plays. *Numerous illustrations.* 8vo, wrappers, uncut. In a cloth slip case. Manchester, 1912
First Edition. Presentation copy, inscribed on front wrapper: "*To John Quinn from Gordon Craig, 1915.*"

2073 A Living Theatre. The Gordon Craig School. The Arena Goldoni. The Mask. *Illustrated.* 8vo, wrappers, uncut. Florence, 1913
First Edition.

2074 Towards a New Theatre. *40 designs for Stage Scenes,* with Critical Notes by the Inventor. 4to, cloth. London, 1913
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2075 The Theatre Advancing. 8vo, cloth, uncut. Boston, 1919
First American Edition.

2076 The Three Men of Gotham. A Motion for Marionettes. Being an Interlude by Tom Fool of Europe. 16mo, wrappers. Florence, 1919
First Edition..

2077 The Theatre Advancing. *Frontispiece.* 8vo, cloth, uncut.
First English Edition. London, 1921

2078 Tails with a Twist. The Verses by "Belgian Hare." *The pictures by E.T. Reed.* Oblong 8vo, pictorial boards. London, n.d.
First Edition.

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2079 CRAIG (EDWARD GORDON) and SHAW (MARTIN). Souvenir. Acis and Galatea. Masque of Love. As Produced at the Great Queen Street Theatre, March 10, 1902. *Illustrations by Gordon Craig.* 8vo, wrappers, uncut. N.p., n.d.
First Edition. Inscribed on fly-leaf in the autograph of Craig: "*This is John Quinn's copy. Gordon Craig, 1914.*"

2080 CRAIGIE (W.A., Editor). Skotlands Rimur. Icelandic Ballads on the Gowrie Conspiracy. 12mo, cloth. Oxford, 1908
First Edition.

RALPH ADAMS CRAM

[*Architect and author; born at Hampton Falls, N.H., 1863; Fellow of the American Academy of Arts and Sciences; has received honorary degrees from Princeton and Yale.*]

2081 The Ministry of Art. 8vo, boards, cloth back, uncut.
First Edition. Boston, 1914

2082 The Nemesis of Mediocrity. 12mo, boards, uncut. Boston, 1917
First Edition.

2083 The Great Thousand Years. . .to which is added a brief commentary written in January, 1918 and called, Ten Years After. 12mo, boards, uncut. Boston, 1918
First Edition.

STEPHEN CRANE
1871-1900

[*Born at Newark, N.J., and educated there, and for a short time at Lafayette College. Became a journalist at sixteen and continued to do newspaper work until the end of his life, though during the last years he devoted himself chiefly to his stories.*]

2084 Maggie. A Girl of the Streets. (A Story of New York.) By Johnston Smith. 12mo, original wrappers, uncut (edges of wrappers worn). In a half brown morocco slip case. [New York, 1893]
The very scarce *First Edition* of the author's first book. Crane being unable to find a publisher to accept his first work, he had it privately printed at his own expense, the printer's name being withheld.

2085 The Black Rider and Other Lines. 16mo, boards, uncut.
Boston: Copeland and Day, 1895
First Edition. One of 50 copies printed in green ink on Japan vellum. Very rare.

2086 The Black Rider and Other Lines. 16mo, boards, uncut.
First Edition. Boston: Copeland and Day, 1895

2087 A Souvenir and a Medley: Seven Poems and a Sketch. 12mo, wrappers, uncut. East Aurora: The Roycroft Printing Shop, 1896
First Edition. The Roycroft Monthly, No. 1.

2088 George's Mother. 12mo, cloth. New York, 1896
First Edition.

2089 The Little Regiment, and other Episodes of the American Civil War. 12mo, cloth, uncut. New York, 1896
First Edition.

2090 Maggie; A Girl of the Streets. 12mo, cloth, uncut.
First Edition in this form. New York, 1896

2091 The Red Badge of Courage. 12mo, cloth. New York, 1896
Second impression of the *First Edition.*

2092 The Third Violet. 12mo, cloth, uncut. New York, 1897
First Edition.

2093 The Lanthorn Book. Being a small Collection of Tales and Verses read at The Sign o' the Lanthorn. *Illustrations.* Small folio, cloth, sheep back (covers loose). New York, [1898]
One of 125 copies. Contains "The Wise Men" by Crane, and contributions by Irving Bacheller, Post Wheeler, and others. Each contribution is signed by its author. It is asserted that but 10 or 15 copies were signed by Crane.

2094 PICTURES OF WAR. 12mo, cloth, uncut. London, 1898
First English Edition. Presentation stamp on title.

2095 THE OPEN BOAT; and Other Tales of Adventure. 12mo, cloth.
First Edition. New York, 1898

2096 THE OPEN BOAT, and Other Stories. 12mo, cloth, uncut (back cover damaged). London, 1898
First English Edition. Contains nine stories not in the American Edition.

2097 ACTIVE SERVICE. 12mo, cloth. New York,]1899]
First Edition.

2098 THE MONSTER and Other Stories. 12mo, cloth. London, 1901
First English Edition, and an important volume, containing 4 stories that did not appear in the New York Edition of 1899.

2099 WAR IS KIND. *Illustrations by Will. Bradley*. 8vo, boards, uncut.
First Edition. Printed on gray paper. New York, 1899

2100 WHILOMVILLE STORIES. *Illustrated by Peter Powell*. 12mo, cloth.
First Edition. New York, 1900

2101 GREAT BATTLES OF THE WORLD. *Illustrated by John Sloan*. 12mo, cloth, gilt top. Philadelphia, 1901
First Edition.

2102 LAST WORDS. 12mo, cloth, uncut. London, 1902

2103 ORIGINAL AUTOGRAPH MANUSCRIPT of "The Five White Mice," written on 12 pages, folio. In a crushed brown levant morocco solander case. THE COMPLETE ORIGINAL MANUSCRIPT of this story, signed by Crane beneath the caption.

Attached to this Manuscript is the following statement by Joseph Conrad: "*This MS. given to Joseph Conrad by Stephen Crane is now made over by J. Conrad to Mr. Quinn for safe keeping in his collection of MS. and to dispose of in the future as he may think fit. J.C. 1912. Capel House, Orleston, Nr. Ashford, Kent, England.*"

Writing to Mr. Quinn concerning this Manuscript, Mr. Conrad says: "*It is really my concern for its proper preservation that induced me to offer it to you. As an item in your collection it will be safe for the future. If I keep it its fate will be most likely to get lost. I do not want unappreciative hands to get hold of these few pages from Crane's best days—the finest productive period in his short life. Let them go back to their native country . . .*"

2104 CRANE (STEPHEN) AND BARR (ROBERT). The O'Ruddy. A Romance. *Frontispiece in colors by O. D. Williams*. 12mo, cloth, uncut.
First Edition. New York, [1903]

WALTER CRANE

[*Painter in oil and water-colors, decorator, designer, book-illustrator, writer, lecturer; also, Socialist, and Grand Officer of the Order of the Royal Crown of Italy. Born at Liverpool in 1845; educated privately, and chiefly by himself; exhibited at the Royal*

Academy when he was 16; member of the Royal Society of Painters in Water-Colours, 1902; Principal of the Royal College of Art, South Kensington, 1898-9; received many medals and other awards for his work.]

2105 THE ART OF WALTER CRANE. By P. G. Konody. *With numerous reproductions of Crane's work, and cover design by him.* Folio, cloth, uncut. *First Edition.* London, 1902

2106 OF THE DECORATIVE ILLUSTRATION of Books Old and New. *Illustrated.* 12mo, cloth, gilt top, uncut. London: [The Chiswick Press], 1905 Third Edition, Revised.

2107 AN ARTIST'S REMINISCENCES. *Illustrated.* 8vo, cloth, gilt top, uncut. New York, 1907

2108 INDIA IMPRESSIONS. With some Notes of Ceylon during a Winter Tour, 1906-7. *With a frontispiece in color and numerous illustrations from sketches by the author.* 8vo, buckram, uncut. New York, 1907

2109 CRANMER-BYNG (L.). Wisdom of the East. A Lute of Jade. Selections from the Classical Poets of China. 16mo, cloth. New York, n.d.

2110 CRASHAW (RICHARD). Complete Works, for the first time collected . . . and much enlarged. Edited by the Rev. Alexander B. Grosart. *Facsimiles of the early editions.* 2 vols., 8vo, cloth, uncut (covers soiled). One of 106 copies printed for private circulation. [London], 1872

2111 ——Steps to the Temple, Delights of the Muses, and Other Poems. The Text Edited by A.R.Waller. 12mo, cloth. Cambridge, 1904

2112 CRAWFORD (ALEXANDER W.). Germany's Moral Downfall. 12mo, cloth. New York, [1919] *First Edition.*

2113 CRAWFORD (CHARLES). Collectanea. First and Second Series. 2 vols, 12mo, cloth. Stratford-on-Avon, 1906-7 *First Editions.*

2114 CRAWFORD (VIRGINIA M.). Studies in Foreign Literature. 12mo, cloth. Boston, 1899

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1856-1906

[*Author and social reformer; born in New York; graduate of the University of New York, and of Columbia College Law School; practised law for 11 years, was a member of the New York Assembly for two, and a judge of the International Court, Alexandria, for five. On his way home from Egypt he visited Count Tolstoy and under the influence of the great Russian afterwards devoted his attention to social reform.*]

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T. W. H. CROSLAND

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[*Born in 1852; educated at Harrow; M.P. for North Lanarkshire, 1886-92; J.P. An aristocrat by birth and associations, he spoke, wrote and worked for the "disinherited," on one occasion sharing a police cell with John Burns for taking part in a Trafalgar Square meeting. A man of distinction in personality, views and gifts, and, at his best, a great writer.*]

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2254 MOGREB-EL-ACHSA. A Journey in Morocco. 8vo, cloth. London, [1921]
Second Edition, revised.

2255 ADVENTURES IN BOLIVIA. By C. H. Prodgers. With an Introduction by R. B. Cunninghame Graham. *Illustrated.* 8vo, cloth, uncut.
First Edition. London, 1922

2256 THE CONQUEST OF NEW GRANADA. Being the Life of Gonzalo Jimenez de Quesada. *Illustrated.* 8vo, cloth, uncut. London, 1922
First Edition.

2257 THE DREAM OF THE MAGI. 16mo, boards, cloth back, uncut.
First Edition. One of 280 copies, signed by the author. London, 1923

2258 JOHN LAVERY and His Work. By Walter Shaw-Sparrow. With a Preface by R. B. Cunninghame Graham. *Profusely illustrated, some in color.* 4to, cloth, uncut. Boston, n.d.

2259 CUP-BEARER. The Dream of the King's Cup-Bearer. By Annagh. 12mo, cloth, uncut. Dublin, 1906
First Edition.

2260 CURLE (RICHARD). The Echo of Voices. 12mo, cloth (slightly soiled). New York, 1917
First Edition.

2261 ——Wanderings: A Book of Travel and Reminiscence. 8vo, cloth, uncut. London, 1920

2262 CURRAN (JOHN PHILPOT). Speeches. Edited with Memoir and Historical Notices, by Thomas Davis. Dublin, 1845; Curran and his Contemporaries, by Charles Phillips. Edinburgh, 1850; Another copy. N. Y., 1851. *Portraits.* 3 vols., 8vo and 12mo, cloth and half calf (stained and foxed). V.p., v.d.

JEREMIAH CURTIN

1840-1906

[*Born at Milwaukee, Wis.; graduate of Harvard; Secretary of U. S. Legation at St. Petersburg, 1864-9; actively connected with the Bureau of Ethnology, Smithsonian Institution, Washington; travelled very extensively, both abroad, and in his own country, where he studied Indian languages and collected hundreds of myths. Famous as a linguist.*]

2263 Myths and Folk-Lore of Ireland. *Etched frontispiece.* 12mo, cloth, uncut. Boston, 1890
First American Edition.

2264 Hero-Tales of Ireland. Collected by Jeremiah Curtin. 12mo, cloth, uncut. London, 1894
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2268 CUST (LIONEL). The Paintings and Drawings of Albrecht Dürer. *With 4 gravures and many other illustrations.* Royal 8vo, half brown morocco, gilt top, uncut (original wrappers bound in). London, 1897
First Edition.

2269 ——Notes on the Authentic Portraits of Mary, Queen of Scots, Based on the Researches of the late Sir George Scharf, K.C.B., Rewritten in the Light of New Information by Lionel Cust. *With 33 plates.* Small 4to, cloth, gilt top, uncut. London, 1903
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2270 CUST (ROBERT H. HOBART). The Pavement Masters of Siena (1369-1562). 12mo, cloth. London, 1901
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2272 ——Rainbows. 12mo, boards, uncut. London, 1902
First Edition.

"H. D."—[HILDA DOOLITTLE ALDINGTON]

[*Hilda Doolittle Aldington, Imagist, who writes under the transparent pseudonym "H. D.," is the daughter of Professor Charles L. Doolittle, for many years Director of the Flower Astronomical Observatory of the University of Pennsylvania. She was educated chiefly at the Gordon School in West Philadelphia, and at Bryn Mawr College. In* 1911, *with her "strange, faun-like, dryad-like quality," as Amy Lowell describes her, she went abroad, and found beauty in Italy and France, and literary companionship in London, where she became one of the small band of insurgent poets of which Ezra Pound was a conspicuous member. Another member was Richard Aldington; and "H. D." and he were married in 1913. The work of the two Imagists was well represented in "Des Imagistes," published through the efforts of Ezra Pound in 1914. Mr. Pound later withdrew from the group and joined the Vorticists, but John Gould Fletcher and D. H. Lawrence were notable additions. Miss Amy Lowell considers that "H. D.'s" poems "achieve a beauty of cadence which has been surpassed by no other vers libriste. Indeed, her subtly changing rhythms are almost without an equal . . . Her poems are kept to a key; the key of haunted woodland, of nymph-bearing sea . . . "*]

2273 SEA GARDEN. 12mo, limp boards, uncut. London, 1916
First Edition.

2274 SEA GARDEN. Imagist Poems. 12mo, limp boards, uncut. Boston, 1916
First Edition, with American title-page.

2275 CHORUSES FROM IPHIGENEIA in Aulis and the Hippolytus of Euripides. 12mo, limp boards. London: The Egoist Press, 1919
First Edition. The Poets' Translation Series, Second Set, No. 3. Professor John W. Mackail wrote in the London *Times* an article in praise of these translations from the Greek, at the time of their first appearance.

2276 HYMEN. 8vo, limp boards. London: The Egoist Press, 1921
First Edition.

2277 CHORUSES FROM IPHIGENEIA in Aulis. 12mo, sewn. [London; n.d.]
The Poets' Translation Series, No. 3.

2278 D'ALARCON (PEDRO A. DE). The Three-cornered Hat. Translated from the Spanish by Jacob S. Fassett, Jr. 12mo, cloth. New York, 1918
First Edition of this translation.

2279 D'ALTON (E. A.). History of Ireland from the Earliest Times to the Present Day. Maps. 3 vols., 8vo, cloth. London, 1910

O. M. DALTON

2280 BYZANTINE ART and Architecture. *With 457 illustrations.* Royal 8vo, buckram, gilt top, uncut. Oxford, 1911
First Edition.

2281 SIRENICA. By W. Compton Leith. 12mo, half Japan vellum, gilt top, uncut. London, 1913
First Edition. It is not widely known that "W. Compton Leith" is the pseudonym of Mr. O. M. Dalton, of the British Museum.

2282 SIRENICA. By W. Compton Leith. With an Introduction by William Marion Reedy. 12mo, boards, uncut. Portland: Mosher, 1915
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2283 SIRENICA. By W. Compton Leith. With an Introduction by William Marion Reedy. 12mo, Japan vellum boards, uncut.
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2284 DALY (MRS. DE BURGH). An Irishwoman in China. *Illustrated.* 8vo, cloth. London, n.d.
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2285 DALY (JOHN). The Kings of the Race of Eibhear. A Chronological Poem. By John O'Dugan, with a translation by Michael Kearney, A. D. 1635. Edited by John Daly. 12mo, wrappers. Dublin, 1847
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2286 DALY (JOSEPH FRANCIS). The Life of Augustin Daly. *Portraits.* 8vo, cloth, gilt tops, uncut. New York, 1917
First Edition.

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2288 DALZIEL (THE BROTHERS). A Record of Fifty Years' Work. 1840-1890. *Profusely illustrated.* Royal 8vo, cloth, uncut. London, 1901
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First Edition. With selected pictures by, and letters from, Millais, Holman Hunt, Rossetti, Tenniel, Burne-Jones, Ruskin, and others.

2290 DANA. An Irish Magazine of Independent Thought. No. 1, May 1904 to No. 12, April 1905. 12 parts, 8vo, wrappers, uncut. In a half green morocco slip case. Dublin, 1904-5
Contains articles by Professor Dowden, George Moore, John Eglinton, "A. E.," Stephen Crane, Jane Barlow, Sir Horace Plunkett, Padraic Colum, R. B. Cunninghame-Graham, Frederick Ryan, and other prominent writers.

2291 DANE (CLEMENCE). First the Blade. A Comedy of Growth. 12mo, cloth. New York, 1918
First American Edition.

2292 ——Legends. 12mo, cloth, uncut. London, 1919
First Edition.

2293 ——Legends. 12mo, cloth. New York, 1920
First American Edition.

THE DANIEL PRESS

[*It is more true of The Daniel Press than any other press of the nineteenth century that it revived the personal note in printing. Doctor Daniel commenced printing as a child of ten at Frome, and when he settled in Oxford in 1863, at the age of twenty-seven, he removed his press to his college room. It was in 1874 that The Daniel Press, which has become world famous, issued its first publication. From that time on his books were regularly issued until 1903, when Doctor Daniel was elected Provost of Oxford. The types and presses actually used at The Daniel Press are now in the Bodelian Library, where one of the most delightful of "Books about Books," "A Memorial to C. H. O. Daniel with a Bibliography of the Press," was printed in 1921. This volume may well be called "A Sentimental Bibliography." In 1883 The Daniel Press began to print the poetry of Mr. Robert Bridges, now the Poet Laureate; and in 1864 appeared Walter Pater's "A Child in the House." Of one of the volumes of The Daniel Press Mr. Edmund Gosse wrote: "It is, I suppose, the most exquisite specimen of printing I have seen."*

In the beginning Doctor Daniel's work had the personal primitive touch and taste of the early masters of the art. The Daniel Press had more individuality and less of set purpose than any other private press which followed it. The feelings which inspired Doctor Daniel in his printing were his own personal pleasure in doing the work and the expression of friendship for those whose work he printed and to whom he gave or sold his books. Because many of his books were given away or distributed through the authors, they have become extremely rare; and there will come a time when it will be impossible to gather together such a complete collection as is here offered.]

2294 Hymns by a Poor Woman of B...y, Somersetshire. 48mo, original wrappers. N.p., 1851
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Oxford: Printed at the Private Press of H. Daniel, 1881

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2303 Hymni Ecclesiæ, cura Henrici Daniel. 8vo, vellum wrappers, uncut.
Oxonii: Typis Henrici Daniel, 1882

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First Edition of this poem.

2306 The Growth of Love. [By Robert Bridges.] Small 4to, full crushed olive green levant morocco, gilt top, uncut, by Morley. Oxford, 1889

One of 22 copies. Madan, number 16. Very rare. With an A.L.s. from Emily Daniel to Mr. Poor, dated January 23rd, 1901, in regard to "The Growth of Love" and the "Life of Lovelace," laid in. The first Daniel Press edition. With the H. W. Poor bookplate.

2307 Ailes d'Alouette. By F. W. Bourdillon. [First Series.] Small 4to, full crushed blue levant morocco, the sides covered with star design of flowers and leaves, surrounded with wreath of stars, tooled and gilt, gilt-tooled back, with doublures of red levant, gilt top, uncut, in a slip case, by the Club Bindery. Oxford, 1890

One of 100 copies. Madan, number 19. With the H. W. Poor bookplate. Fifty-six short poems, of which 40 had not been published before. The first poem is the immortal lyric:

> "*Night has a thousand eyes,*
> *And the day but one*" *etc.*

2308 The Growth of Love. [By Robert Bridges.] *Black Letter.* Small 4to, boards, vellum back, uncut. [Oxford, 1890]

One of 100 copies. Madan, number 20. Rare. Bridges' acknowledgement of the authorship was accidental, his name appearing only on the vellum back. The first Daniel book entirely in black letter, and the only example of a second edition in the Daniel Press. With the Elkin Mathews bookplate.

2309 Our Memories. Shadows of Old Oxford. First Series, Nos. 1 to 20, complete. Second Series, Nos. 1 to 2, all issued. Small 4to, unbound, uncut, as issued. In a slip case. [Oxford, 1893-5]

The most readable and amusing of the Daniel books, and the fullest of Oxford interest . . . the writers are in general not ordinary authors . . . but Heads of Houses, Canons of Christ Church, and the like . . . and here unload a cargo of personal reminiscences. Dr. Daniel overcame the scruples of such men as Cardinal Newman, Canon George Rawlinson, Dean Liddell, etc., who told good stories of a vanished world. Complete sets are excessively rare. Madan, numbers 24 and 24*.

2310 Blake, his Songs of Innocence. 12mo, original wrappers, uncut. Oxford, 1893

One of 100 copies. The twenty songs, first published in 1789. Madan, number 26.

2311 Shorter Poems. By Robert Bridges. Books I-V, complete. *Black Letter.* 4to, crushed blue levant morocco, gilt top, uncut, by Bradstreet. [Oxford, 1893-1894]

One of 150 copies. Madan, numbers 27, 28, 29, 31, 32. Very rare. *First Edition* of these poems. Forms the most considerable publication of the Daniel Press.

2312 Our Master Hath a Garden. A Christmas Carol. Printed on 4to sheet of Dutch hand-made paper. [Oxford, n.d.] [1893]

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Excessively rare. Madan, minor pieces, number 150.

2313 Our Master hath a Garden. A Christmas Carol. Printed on 4to sheet of Dutch hand-made paper. [Oxford, n.d.] [1893]
Excessively rare. Madan, minor pieces, number 150.

2314 Poems. By Laurence Binyon. Small 4to, original wrappers, uncut. In a half brown morocco slip case. Oxford, 1895

One of 200 copies. Twenty-six poems by Laurence Binyon, chiefly written in London, and all hitherto unpublished. Rare. Madan, number 34.

2315 Fancy's Following. By Anodos [Mary E. Coleridge]. 8vo, original wrappers, uncut. Oxford, 1896

One of 125 copies. The first appearance of Miss Coleridge as a poet. Rare. Madan, number 39.

2316 Keble's Easter Day. 12mo, 8 pages, folded. [Easter, 1897]
One of the rarest of the Daniel Press books; for only 12 copies were printed by Rachel Daniel. A printed cover was placed on some copies. Madan, number 42.

2317 To the Most High Mightie and Magnificent Empresse . . . Victoria . . . By Herbert Warren. small 4to, 4 pages. [June 20: 1897]

Prose dedication to Queen Victoria, and fine 3-line stanzas addressed to her. Madan, minor pieces, number 179.

2318 Christmas, 1897. [Carols in Greek, Latin, and English.] 12mo, vellum wrappers, uncut. Oxford, 1897
One of 120 copies. After this booklet the Daniel Press rested for about eighteen months. Rare. Madan, number 44.

2319 Hymns [from the Yattendon Hymnal, with Notices of the Tunes for which they were written]. By Robert Bridges. *Printed in Black Letter.* Small 4to, original wrappers, uncut. [Oxford], 1899
One of 150 copies. Excessively rare. Madan, number 45.

2320 Hymns [from the Yattendon Hymnal, with Notices of the Tunes for which they were written]. By Robert Bridges. *Printed in Black Letter.* Small 4to, crushed red levant morocco, with broad arabesque border on each side, gilt top, uncut, original wrappers bound in, by the Club Bindery. [Oxford], 1899
One of 150 copies. With the H. W. Poor bookplate. Excessively rare. Madan, number 45.

2321 A Christmas Welcome to the Saviour Guest. Small 4to, original wrappers, uncut. [Oxford, 1900]
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2322 A Royal Guest. [Poems]. Christmas, 1900. 8vo, full crushed light green levant morocco, gilt-tooled on back and sides, uncut, original wrappers bound in, by Emily Daniel. [Oxford, 1900]
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Very rare. Madan, number 49.

2323 Through Human Eyes. By A. Buckton. Small 4to, original wrappers, uncut. Oxford, 1901
One of 130 copies. Excessively rare. Madan, number 51.

2324 Wind Along the Waste. By Mrs. Josiah [Hon. Mrs. Ethel Kate] Wedgwood. Small 4to, full crushed citron levant morocco, rich borders on sides, inlaid with crushed green levant, interlaced gold tooling, with doublures of crushed green levant morocco, watered silk linings, gilt edges on the rough, original wrappers bound in, in a slip case, by the Club Bindery. Oxford, 1902
One of 130 copies. With the H. W. Poor bookplate. Excessively rare. Madan, number 52.

2325 Ailes d'Alouette. By F. W. Bourdillon. (Second Series.) Small 4to, original wrappers, uncut. Oxford, 1902
One of 130 copies. Madan, number 53.

2326 Ailes d'Alouette. By F. W. Bourdillon. (Second Series.) Small 4to, full crushed brown levant morocco, gilt top, uncut, by Emily Daniel (slight stains on side). Oxford, 1902
One of 130 copies. With two A. L.s. from Emily Daniel to Mr. Poor, laid in, in which she mentions having bound the book at Mr. Poor's request. With the H. W. Poor bookplate. Madan, number 53.

2327 Now in Wintry Delights. By Robert Bridges. *Facsimile of Bridges' manuscript.* Small 4to, crushed olive-green levant morocco, with gold-tooled leaf ornaments on sides, gilt top, uncut, by Emily Daniel.
Oxford, 1903

One of 300 copies. Inserted is a Daniel Press Announcement, and two A.L.s. from Emily Daniel to Mr. Poor, in which she refers to binding this book: "*I hope you will like the binding I have done for you. I think I have improved since the first book of my binding that is in your possession, and of which I expect I should feel very much ashamed if I were now to see it.*" Madan, number 54.

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One of ten copies with the plate on vellum. Inserted is an A.L.s. from Emily Daniel to Mr. Poor in regard to the binding of this book; "*I think you will like it—there are only ten copies with the handwriting printed on vellum, and so far I have only had time to bind three copies.*" With the H. W. Poor bookplate. Madan, number 54. Very rare.

2329 Peace Ode written on the conclusion of the Three Years' [Boer] War. By R[obert] B[ridges.] Printed for the first Anniversary. Small 4to, original wrappers, uncut. [Oxford], 1903

About 100 copies of this pamphlet were printed, and with them the regular course of the Daniel Press ceased. Inserted is an envelope in Mr. Daniel's autograph, addressed to Mr. Thos. Hutchinson, whose name is on the inside of wrapper. On the fly-leaf opposite title-page is the following, in Mr. Hutchinson's autograph: "*By Robert Bridges.*" Inserted is a portrait of the author. Madan, number 55.

2330 [Worcester College Prayers.] In Laudationem Benefactorum. Preces Vespertinæ. Coll. Vigorn. Small 4to, vellum, gilt edges, by Emily Daniel. [Oxford], 1906

One of four copies printed on vellum. The only book printed by Mr. Daniel after the regular course of the Daniel Press had ceased. With an A.L.s. from Emily Daniel to Mr. Poor in which she writes of printing this volume "*for use in our College Chapel on Gaudy Nights. No copies have been sold but we printed 4 on vellum, one for yourself and 3 for sale—these we bound in white vellum. . . . It is the only thing my husband has printed since he became Provost.*" With the H. W. Poor bookplate. Excessively rare. Madan, number 56.

2331 [Worcester College Prayers.] In Laudationem Benefactorum. Preces Vespertinæ. Coll. Vigorn. Small 4to, original wrappers, uncut.
[Oxford], 1906

One of 140 copies. With a printed slip: "Worcester College Chapel. Not to be removed" laid in. This slip was inserted in the copies which were placed in the seats in Chapel. Rare. Madan, number 56.

2332 The Queen's Majesty's Entertainment at Woodstock, 1575. From the unique fragment of the edition of 1585, including the Tale of Hermetes

the Hermit, and a Comedy in verse, probably by George Gascoigne. With an Introduction by A. W. Pollard. Small 4to, boards, cloth back, uncut. Oxford: Reprinted by H. Daniel and H. Hart, 1903 & 1910
One of 115 copies printed from the unique copy at that time in the Rowfant Library, and now in the British Museum. The text was printed by Mr. Daniel in 1903 and the introduction by H. Hart in 1910, after it was completed by Mr. Pollard. Rare. Madan, number 57.

2333 A Collection of 17 leaflets, prospectuses, admission tickets, etc. Enclosed in a green morocco solander case, lettered "Daniel's Leaflets."
An interesting and rare collection. On an outer wrapper is written: "*Sent by Mrs. Daniel Aug. 6, 1903 to Henry W. Poor.*" All these leaflets are described in Madan's Bibliography.

2334 Fourteen Minor Pieces, including three duplicates. [Oxford, v.d.]

2335 Memorials of C. H. O. Daniel with a Bibliography of the Press, 1845-1919. *With 15 plates.* Small 4to, boards, uncut. Oxford, 1921
One of 500 copies, printed on the Daniel Press in the Bodleian Library.

2336 Memorials of C. H. O. Daniel with a Bibliography of the Press, 1845-1919. *With 16 plates and some original leaves of the Daniel Press.* 4to, boards, vellum back, uncut. Oxford, 1921
One of 60 copies on hand-made paper, with extra illustrations, etc., printed on the Daniel Press in the Bodleian Library, and numbered and signed by Emily Daniel. ——

2337 DANIEL PRESS (THE). By Falconer Madan, Esq. 12mo, boards, uncut. Wausau, Wisconsin: The Philosopher Press, [1904]
One of 50 copies. Reprinted from the *London Times*, 1903. This copy interleaved with Japan vellum.

2338 DANIELSON (HENRY). Bibliographies of Modern Authors. 8vo, cloth, uncut. London, 1921
First Edition.

GABRIELE D'ANNUNZIO

[*Poet, novelist, dramatist. Born at Pescara in 1864; educated at the College of Prato in Tuscany, and at the University of Rome. Member of the Italian Chamber, 1898; served in the European War, 1915-18 (wounded). He attracted much attention by his energetic action in taking possession of Fiume, on his own initiative.*]

2339 Episcopo & Company. Translated by Myrta Leonora Jones. 12mo, cloth, gilt top, uncut. Chicago, 1896
First Edition of this translation.

2340 The Maidens of the Rocks. Translated by Annetta Halliday-Antona and Giuseppe Antona. 12mo, cloth, uncut. New York, 1898
First American Edition of this translation. With autograph of the author on fly-leaf.

2341 The Maidens of the Rocks. Translated by Annetta Halliday-Antona and Giuseppe Antona. 12mo, cloth, uncut. New York, 1898
First American Edition of this translation.

2342 The Triumph of Death. Translated by Georgina Harding. 12mo, cloth, uncut. London, 1898
First Edition of this translation.

2343 The Victim. Translated by Georgina Harding. 12mo, cloth, uncut.
First Edition of this translation. London, 1899

2344 The Virgins of the Rocks. Translated by Agatha Hughes. 12mo, cloth, uncut. London, 1899
First Edition of this translation.

2345 The Flame of Life. Translated by Kassandra Vivaria. 12mo, cloth, uncut. London, 1900
First Edition of this translation.

2346 Gioconda. Translated by Arthur Symons. 12mo, cloth. London, 1901
First Edition of this translation. With inscription on end-paper: "*A Mister Young: Gabriele d'Annunzio.*"

2347 The Daughter of Jorio. Translated by Charlotte Porter, Pietro Isola and Alice Henry. *Illustrated.* 8vo, cloth, gilt top, uncut. Boston, 1907
First Edition of this translation.

2348 Tales of My Native Town. Translated by Rafael Mantellini, with an Introduction by Joseph Hergesheimer. 12mo, cloth. Garden City, 1920
First Edition with this Introduction.

2349 DANTE. La Vita Nuova di Dante Alighieri Fiorentino. Small 4to, limp vellum, uncut, with ties. Ashendene Press, 1895
One of 45 copies printed on Japan vellum at the Ashendene Press. Inscribed: "*Samuel P. Avery from the Printer C. H. St. J. Hornby. 1896.*" With the Avery bookplate.

2350 ——Lo Inferno di Dante Alighieri Fiorentino. *Woodcuts by C. Keats after the designs in the Edition of 1481. Initials illumined in gold and colors.* 8vo, limp vellum, uncut, with ties. Chelsea: Ashendene Press, 1902
One of 135 copies printed at the Ashendene Press. With the H. W. Poor bookplate.

2351 ——Tutte le Opere di Dante Alighieri Fiorentino Nuovamente Rivedute nel Testo e Diligentemente Emendate dal Reverendo Dottore Edoardo Moore, ed Ora Stampate per la Gentile Cortesia dei Distini Direttori della Stamperia della Universita di Oxford. Folio, oak boards, stamped white pigskin back, pigskin straps and metal clasps, uncut.
Chelsea: Ashendene Press, 1909
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2352 ——The Poetry of Dante. By Benedetto Croce. Translated by Douglas Ainslie. *Portrait.* 12mo, boards, cloth back, uncut. London, 1922

2353 D'ARCY (ELLA). Monochromes. *Title-page and cover design by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1895
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GEORGE DARLEY

[*Poet and mathematician. Born in Dublin, 1785, and removed to London in 1825. In addition to his poems and mathematical works, he gained distinction by his critical contributions to the Literary Gazette and the Athenæum. He died in 1849.*]

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First Edition with Darley's Introduction. With E. C. Stedman's bookplate and autograph in each volume.

2358 SYLVIA, or, The May Queen. Introduction by John H. Ingram. 12mo, cloth, gilt top, uncut. London, 1892
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First Edition.

2363 DAUDET (ALPHONSE). Alphonse Daudet. By Léon Daudet. To which is added The Daudet Family. By Ernest Daudet. Translated by Charles De Kay. *Portrait.* 12mo, cloth, uncut. Boston, 1898

2364 DAUDET (ALPHONSE) AND JAMES (HENRY). ORIGINAL AUTOGRAPH MANUSCRIPT of a Monograph "Ivan Tourgenieff," written on 15 pages, folio, with numerous corrections in the handwriting of Alphonse Daudet, and signed. At the end is Daudet's visiting card, with a 6-line note by him. Following the foregoing is an English translation of the Monograph by Henry James, written on 18 pages, quarto (page 13 missing), entirely in the hand of James, who signs Daudet's name at the end. Bound in crushed blue levant morocco, signed "M.E.B., 1904."
The body of the French version is not in Daudet's hand, but the corrections are.

2365 DAUDET (ERNEST). Le Procès des Ministres (1830). 8vo, original limp cloth wrappers, uncut. In a half morocco slip case. Paris, 1877
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HONORE DAUMIER

[*Born in 1808, and long associated with Charivari, distinguishing himself particularly by his opposition to the opportunist policies of King Louis Philippe. With Gavarni, he was considered the most eminent cartoonist and satirist of his time; and this reputation entirely overshadowed his real merits as an artist. It was not until years after his death in 1879 that the monumental quality and deep human expression of his work was recognized, with the result of keen competition by museums and true connoisseurs for his paintings. The man who was supposed to be primarily and essentially a humorist and caricaturist is now regarded as one of the greaters thinkers and painters of France, ranking with such famous artists as Delacroix.*]

2367 LE CHARIVARI. Journal fondé par Ch. Philipon, *publiant chaque jour un nouveau dessin.* From December 1st, 1832 to June 30th, 1885. 92 vols., 4to and small folio, boards, leather backs (bindings worn and in some cases broken, text and a few plates slightly foxed). Paris, 1832-85
ONE OF THE MOST VALUABLE SETS IN EXISTENCE, being almost complete from 1833 to 1860, and thus containing the artist's earliest and most spirited work. Daumier, having worked for *Charivari* from 1833 without

interruption, barring the years 1860-3, which he devoted to painting, ceased contributing to the publication in 1872. There are in this set 18 volumes to which Daumier did not contribute, leaving 73 containing his original work.

Charivari also contains the work of Gavarni and others; the volumes after 1879 contain that of Grévin and Cham.

2368 Exposition des Peintures et Dessins. Galeries Durand-Ruel. Notice Biographique par Champfleury. *Portrait.* 8vo, boards, morocco back, uncut. Paris, 1878

2369 Daumier and Gavarni, with Critical and Biographical Notes by Henri Frantz and Octave Uzanne. Edited by Charles Holme. *Many plates, some in colors.* Special Number of the *Studio.* 4to, wrappers (shaken in binding). London, 1904

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JOHN DAVIDSON

[*Poet and playwright. Born at Barrhead, Renfrewshire, in 1857; educated at the Highlanders' Academy, Greenock, and, for one session, at Edinburgh University. For some years he was engaged chiefly in teaching in Scotch schools, until he went to London in 1890. His literary work did not bring large financial returns, and in 1906 he was granted a small Civil List pension—£100 a year. But pessimism had been developing in him; he suffered from asthma, and was facing cancer. In 1909 he was "found drowned" at Penzance, where he had been living for a year or so. The Preface to "Fleet Street and Other*

Poems" shows that the shadows had been darkening round him. He was buried at sea as he had desired.]

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[see illustration, page 252]

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Of Christ in all the diocese.

She conquered every earthly lust;
The abess loved her more and more;
And, as a mark of perfect trust,
Made her the Keeper of the door.

High on a hill the convent hung
Across a dreary looking down,
Where everlasting mountains flung
Their shadows over tower and town:

The jewels of their lofty snows
In constellations flashed at night;
Above their crests the moon arose;
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WILLIAM HENRY DAVIES

[*Born in 1870 at Newport, Monmouth, of Welsh parentage, and apprenticed to a picture-frame maker; but as soon as his apprenticeship was over he began a roving life, tramping in America and making various trips on cattle boats. Losing a foot in an accident, he returned to England and lived in London lodging-houses, with occasional tours as a pedlar. At the age of thirty-four, according to his own statement, he "became a poet," and has remained one ever since.*]

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THOMAS DAVIS

[*Irish poet and political writer, and a leader of "Young Ireland." He was born at Mallow in 1814, and died in 1845.*]

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2466 ——[Monograph on.] With Introduction by Arsène Alexandre. *64 plates.* Small 4to, boards. London, n.d.
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WALTER JOHN DE LA MARE

[*Born in 1873; writer of verse and prose romances. Some of his earlier poems appeared in the Monthly Review, 1902-4, and in the former year his first volume of verse was published—"Songs of Childhood," which appeared under the pseudonym Walter Ramal. His novel "The Return" was awarded the first Prince Edmond de Polignac prize.*]

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2629 Letters and Reminiscences. Translated from the Russian by S. S. Koteliansky and J. Middleton Murry. 8vo, cloth. London, 1923
First English Edition.

2630 A Great Russian Realist (Feodor Dostieffsky). By J. A. T. Lloyd. *Portrait.* 8vo, cloth, gilt top, uncut. London, n.d.
First Edition.

2631 Letters of Fyodor Michailovitch Dostoevsky to his Family and Friends. Translated by Ethel Colburn Mayne. *Illustrated.* 8vo, cloth, gilt top, uncut. New York, n.d,
First Edition of this translation.

CHARLES MONTAGU DOUGHTY

[*M.A.; Honorary Fellow of Gonville and Caius College, Cambridge; Hon. D. Litt., Oxford; Royal Founder's medal, Royal Geographical Society, 1912.*]

2632 Travels in Arabia Deserta. *With illustrations and folding map in pocket.* 2 vols., 8vo, cloth, uncut. Cambridge, 1888
A fine copy of the very rare *First Edition.*

2633 Wanderings in Arabia. Being an Abridgement of "Travels in Arabia Deserta," Arranged with Introduction by Edward Garnett. *Illustrated.* 2 vols., 8vo, cloth, gilt tops. London, 1908
First Edition in this form.

2634 Mansoul (Or, The Riddle of the World). 12mo, cloth. London, 1920
First Edition.

LORD ALFRED DOUGLAS

[*Born in 1870; second surviving son of the eighth Marquis of Queensberry, whose resentment precipitated Oscar Wilde's débâcle. Douglas was educated at Winchester and Oxford; was editor of the Academy, 1907-10; and in 1911 was received, like Wilde and Aubrey Beardsley, into the Roman Catholic Church. A fine poet, but a somewhat petulant critic.*]

2635 Poèmes. *Portrait.* 12mo, original wrappers, uncut. Paris, 1896
First Edition. On the verso of the last page of the Index at the end, the following inscription is written in Lord Alfred Douglas's hand: "*In art, as in love, I am Platonic, not Aristotelian—tho' I wear my Plato with a difference! Does this answer your question? Hotel d'Alsace.*"

2636 PERKIN WARBECK and some Other Poems. 12mo, cloth, vellum back, uncut. London, 1897
First Edition. Laid in is an A.L.s. of St. John Hankin referring to this work.

2637 THE CITY OF THE SOUL. 12mo, cloth, uncut. London, 1899
Second Edition.

2638 THE PONGO PAPERS and The Duke of Berwick. *Illustrations by David Whitelaw.* 12mo, cloth, gilt top, uncut. London, 1907
First Edition. Presentation copy. Inscribed: "Richard Middleton from the Author. Alfred Douglas. Xmas, 1907."

2639 THE COLLECTED POEMS of Lord Alfred Douglas. *Portrait.* 12mo, cloth, uncut. London, [1919]
First Edition.

2640 DOUGLAS (MAJOR C. H.). Economic Democracy. 12mo, cloth.
First Edition. London, n.d.

2641 DOUGLAS (NORMAN). Alone. 8vo, cloth. London, 1921
First Edition.

2642 DOUKHOVSKOY (BARBARA—*née* Princess Galitzine). The Diary of a Russian Lady. Reminiscences of Barbara Doukhovskoy. *Portraits.* 8vo, cloth, gilt top. London, 1917
First Edition.

THE DOVES PRESS

2643 PARADISE LOST. A Poem in XII Books. The Author John Milton. Small 4to, limp vellum, uncut. In a half brown morocco slip case.
Hammersmith: The Doves Press, 1902
ONE OF 25 COPIES PRINTED ON VELLUM AT THE DOVES PRESS.

2644 THE ENGLISH BIBLE containing the Old Testament and the New Translated out of the Original Tongues by Special Command of His Majesty King James the First, and now Reprinted with the Text Revised by a Collation of its Early and other Principal Editions, and Edited by the late Rev. F. H. Scrivener, for the Syndics of the University Press, Cambridge. 5 vols., small folio, limp vellum, uncut. In half morocco slip cases. Cambridge, 1903-5
One of 500 copies printed at the Doves Press.

2645 MEN & WOMEN. By Robert Browning. 2 vols., 8vo, limp vellum, uncut. In half morocco slip cases. Hammersmith: The Doves Press, 1908
One of 250 copies printed at the Doves Press.

2646 CATALOGUE RAISONNÉ of Books Printed & Published at the Doves Press. Small 4to, boards, uncut. Hammersmith: The Doves Press, 1908
One of 300 copies printed at the Doves Press.

EDWARD DOWDEN

FROM THE ORIGINAL DRAWING BY JOHN B. YEATS 1907

2647 CREDO. 12mo, full niger morocco, gilt, uncut, by the Doves Bindery. In a brown half morocco slip case.
Hammersmith: The Doves Press, 1908
One of 12 copies PRINTED ON VELLUM at the Doves Press.

2648 CREDO. 12mo, full brown levant morocco, uncut, by the Doves Bindery.
Hammersmith: The Doves Press, 1908
One of 250 copies printed at the Doves Press.

2649 PERVIGILIUM VENERIS. Edited by J. W. Mackail. Small 4to, limp vellum, uncut. In a brown half morocco slip case.
Hammersmith: The Doves Press, 1910
One of 12 copies PRINTED ON VELLUM at the Doves Press.

2650 PERVIGILIUM VENERIS. Edited by J. W. Mackail. Small 4to, limp vellum, uncut. In a brown half morocco slip case.
Hammersmith: The Doves Press, 1910
One of 150 copies printed at the Doves Press.

2651 CATALOGUE RAISONNÉ of Books Printed & Published at the Doves Press, 1900-11. 8vo, boards, uncut. In a half morocco slip case.
Hammersmith: The Doves Press, 1911
Autograph presentation copy from Mr. Cobden-Sanderson, inscribed: "*To Mr. John Quinn with the compliments of the printer. C-S. Aug. 27, 1912.*"

2652 IN PRINCIPIO ERAT VERBUM et Verbum Erat Apud Deum et Deus Erat Verbum. 12mo, full niger morocco, gilt, uncut, by the Doves Bindery. In a brown half morocco slip case. Hammersmith: The Doves Press, 1911
One of 12 copies PRINTED ON VELLUM at the Doves Press.

2653 IN PRINCIPIO ERAT VERBUM et Verbum Erat Apud Deum et Deus Erat Verbum. 12mo, full niger morocco, gilt, uncut, by the Doves Bindery. In a brown half morocco slip case.
One of 200 copies printed at the Doves Press.

2654 AMANTIUM IRÆ. Letters to Two Friends. 1864-1867. By T. J. Cobden-Sanderson. *Portrait*. Small 4to, limp vellum, uncut. In a blue half morocco slip case. Hammersmith: The Doves Press, 1914
One of 150 copies printed at the Doves Press.

2655 CATALOGUE RAISONNÉ of Books Printed & Published at the Doves Press, 1900-1916. *Portrait of Cobden-Sanderson*. 8vo, boards, vellum back, uncut. In a half morocco slip case. Hammersmith: The Doves Press, 1916
One of 10 copies PRINTED ON VELLUM at the Doves Press.

2656 CATALOGUE RAISONNÉ of Books Printed & Published at the Doves Press, 1900-1916. *Portrait of Cobden-Sanderson*. 8vo, boards, vellum back, uncut. In a half morocco slip case. Hammersmith: The Doves Press, 1916
One of 150 copies printed at the Doves Press.

EDWARD DOWDEN

[*M.A., LL.D., etc. Born in Cork, Ireland, in 1843, and educated privately, and at Dublin University, where he was elected to the Professorship of English Literature*

in 1867. Poet, scholar and interpretative critic, with a wide knowledge of literature, not confined to favorite authors—though he is especially known as a Shakespearean—but extending over the whole field. He died last year.]

2657 New Studies in Literature. 12mo, cloth, uncut. London, 1895
First Edition.

2658 A History of French Literature. 12mo, cloth, uncut.
First Edition. London, 1897

2659 Puritan and Anglican: Studies in Literature. 12mo, cloth, uncut.
First Edition. London, 1900

2660 Robert Browning. 12mo, cloth, gilt top, uncut (slight tear in title).
First Edition. London, 1904

2661 Essays Modern and Elizabethan. 8vo, cloth, gilt top, uncut.
First Edition. London, 1910

2662 The Smell o' the Turf. Verses by Samuel S. McCurry. With an Introduction by Professor Dowden. 12mo, cloth, gilt top, uncut.
First Edition. Dublin, 1912

2663 Fragments from Old Letters: E. D. to E. D. W., 1869-1892. First and Second Series. *Illustrated.* 2 vols., 8vo, cloth, gilt tops, uncut.
First Editions. London, 1914

2664 Goethe. West-Eastern Divan. In Twelve Books. Translated by Edward Dowden. *Portrait.* 12mo, cloth, uncut. London, 1914
First Edition of this translation.

2665 Letters. *Illustrated.* 12mo, cloth, gilt top, uncut. New York, 1914
First Edition.

2666 A Woman's Reliquary. *Portrait.* 12mo, cloth, gilt top, uncut.
First Edition. London, 1914

2667 DOWNEY (EDMUND). Twenty Years Ago. A Book of Anecdotes illustrating the Literary Life of London. *With 16 portrait sketches.* 8vo, cloth, gilt top, uncut. London, 1905
First Edition.

ERNEST CHRISTOPHER DOWSON

[*Ernest Dowson was born at The Grove, Belmont Hill, Lee, Kent, on August 2, 1867; he was thirty-three when he died at Catford, Kent, on Friday, February 23, 1901. He was buried the following Tuesday in the Roman Catholic Cemetery at Lewisham. Not many details are known generally about his short and unquiet life. He entered Queen's College, Oxford, but left without taking a degree. For several years he lived in London, probing, experimenting in moods and phrases. Later on he spent a good deal of time in France, sometimes staying in Paris, where he had many friends among the younger men of letters, and sometimes in Brittany. His health grew worse from year to year, and on his last return to England in 1899 he was obviously a dying man. The story behind it all is chiefly one of temperament. Dowson was sensitive, vibrant, conscious of his powers,*

ERNEST DOWSON

FROM THE ORIGINAL UNPUBLISHED DRAWING BY CHARLES CONDER

eager to achieve. He fell in love with a French girl whose mother kept a small restaurant in Soho—a pleasant, prosaic, negligible type. In two years she married the waiter. Dowson, who had etherealized her in his high imaginative, emotional way, was extraordinarily hurt by her defection. He lost his grip on himself, and began to drift. The East End of London, swarming, squalid, vivid, attracted him. He took insufficient care of himself. Consumption developed. He died in a little cottage to which his friend Robert Sherard had taken him when he found him one day ill and unhappy.

Dowson had a wide range of reading; was intimate with Latin literature, saturated in French and Italian poetry, and knew modern English verse thoroughly. He did more work than some of his friends realized. Several of his best short stories, among his finest efforts in prose, appeared originally in the pages of the Savoy, to which he was a constant contributor. But, as Arthur Symons wrote of him in the week of his death, "the book on which his reputation will rest is a tiny book called 'Verses,' published in 1896 . . . . The best poems in the book are among the most purely poetical poems that have ever been done by anyone of the younger generation in England. Here is verse which haunts one like a perfume, like an air of Rameau heard on the clavichord; it has the pathos of things too young and too frail ever to grow old; and I think there are a few poems in this book which will indeed never grow old or cease to be remembered by those who care passionately for poetry."

"Cynara"—"a distillation of immortal longing in the alembic of mortal love"—appeared first in the Century Guild Hobby Horse for April 1891. Later, when it was reprinted in the Book of the Rhymers' Club, and in "Verses," a few verbal changes crept into it. Mr. Symons, in his fine appreciation, declares that in this lyric the poet has "said everything, and he has said it to an intoxicating and perhaps immortal music."]

2668 A Comedy of Masks, by Ernest Dowson and Arthur Moore. 3 vols., 12mo, cloth. London, 1893
First Edition.

2669 The Second Book of The Rhymers' Club. Square 16mo, buckram, uncut. London, 1894
Contains 6 contributions by Dowson, and others by Le Gallienne, W. B. Yeats, Lionel Johnson, Symons, and others.
One of 500 copies printed for England. On the half-title is inscribed: "*To John Quinn from W. B. Yeats, March, 1904.*"

2670 Dilemmas. Stories and Studies of Sentiment. 12mo, cloth, uncut.
First Edition. London, 1895

2671 Majesty, by Louis Couperus. Translated by A. T. de Mattos and Ernest Dowson. 12mo, cloth, uncut. New York, 1895
First American Edition.

2672 Original Autograph Manuscript of "The Eyes of Pride," written on 15 pages, folio. In a crushed brown levant morocco solander case.
The complete manuscript, and one of the most perfect Dowson manuscripts in existence, there being an almost total absence of corrections.
It is signed by Dowson at the end.
Printed in the *Savoy* for January 1896.

2673 Original Autograph Manuscript of "Countess Marie of the Angels," written on 21 pages, quarto. In a crushed brown levant morocco solander case.
The Complete Manuscript, and a very beautiful one, with very few corrections. Printed in the *Savoy* for April 1896.

2674 Original Autograph Manuscript of "The Dying of Francis Donne. A Study," written on 16 pages, quarto. In a crushed brown levant morocco slip case.
The Complete Manuscript, signed by Dowson at the end. In the upper corner of the first page is written "*For the Savoy, No. 4.*" Printed in that publication for August 1896.

2675 La Fille aux Yeux d'Or, [The Girl with the Golden Eyes]. By Honoré de Balzac. Translated by Ernest Dowson. *With 6 illustrations engraved on Wood by Charles Conder.* 8vo, cloth, uncut. London, 1896
First Edition of this translation.

2676 Verses. Square 12mo, Japan vellum, gilt top, uncut.
London: Leonard Smithers, 1896
First Edition. One of 30 copies printed on Japan vellum.

2677 Verses. Square 12mo, Japan vellum, uncut.
London: Leonard Smithers, 1896
First Edition. One of 300 copies printed on hand-made paper.

2678 Autograph Manuscript of "The Pierrot of the Minute," 2 copies, one for each part, entirely in Dowson's handwriting. Written in two Note Books. Small 4to, boards, morocco backs. In a brown half morocco slip case.
The first Note Book contains a title-page, Table of Characters, and 25 pages, in Dowson's hand and an Epilogue by William Theodore Peters on 3 pages.
The second Note Book consists of Title-page, Table of Characters, and 24 pages in Dowson's hand. Each volume contains manuscript corrections by Dowson, and a title-page with his signature. There are slight variations here and there between the two manuscripts.
Laid in the first Note Book is a cabinet photograph of Dowson, inscribed: "*To William Theodore Peters from Ernest Dowson,*" and a Programme of Readings by W. T. Peters. These two volumes are from the library of W. T. Peters, with his bookplate in each.

[see illustration]

2679 The Pierrot of the Minute. *Illustrated by Aubrey Beardsley.* 4to, decorated cloth. London, 1897
First Edition.

2680 Les Liaisons Dangereuses, by Choderlos de Laclos. Translated by Ernest Dowson. *Illustrated.* 2 vols., 8vo, cloth, uncut.
London: Privately Printed, 1898
First Edition of this translation. One of 360 copies.

[Enter Pierrot, carrying lilies. He stands gazing at the Temple de l'Amour.]

Pierrot My journey's end. This surely is the glade,
~~That~~ ~~which~~ I was promised: I have well obeyed
A clue of lilies was I bid to find,
Where the green alleys most obscurely wind;
Where tall oaks' darkest canopy o'erhead,
And moss and Violet make ~~the soft~~ a softer bed;
Where the path ends, and leagues behind one lie
The ~~glorious~~ courts and peaches gardens of Versailles.
The lilies streamed before me, green and white;
I gathered, following: they led me right;
To ~~the~~ the bright ~~pleasing~~ temple and ~~the~~ sacred grove
This is, in truth, the very shrine of Love.

[He lays his flowers before Cupid's statue: then he goes timidly up the steps to the temple]

It is so solitary, I grow afraid:
Is there no priest here, or devoted maid?
Is there no oracle, no Voice to speak,
Interpreting to me, the word I seek?

AUTOGRAPH MANUSCRIPT OF ERNEST DOWSON'S
"THE PIERROT OF THE MINUTE"
[2678]

2681 Adrian Rome. By Ernest Dowson and Arthur Moore. 12mo, cloth, uncut. London, 1899
First Edition.

2682 Proof Sheets of "Decorations," first called "Love's Aftermath." 8vo, sheets, uncut. In a crushed brown levant morocco solander case.
London, 1899

The original title was printed: "Love's Aftermath. Poems in Verse and Prose." This was changed by Dowson to "Decorations. In Verse and Prose." Dowson has also written his name on the title-page. Laid in is an autograph Manuscript of a poem "Fantaisie Triste," three stanzas of six lines each, signed. There are numerous manuscript corrections in Dowson's hand, even to the changing of the title of one of the poems.

2683 Decorations: In Verse and Prose. Square 12mo, Japan vellum, uncut.
First Edition. London: Leonard Smithers and Co., 1899

2684 La Pucelle the Maid of Orleans: An Heroic-Comical Poem by Arouet de Voltaire: A New and Complete Translation into English Verse, Revised, Corrected, etc. by Ernest Dowson. 2 vols., small 4to, cloth, uncut.
London: Printed for the Lutetian Society, 1899
First Edition. One of 500 copies.

2685 Memoirs of Cardinal Dubois. Translated from the French by Ernest Dowson. *With portraits.* 2 vols., 8vo, cloth, uncut. London, 1899
First Edition.

2686 Poems. Small 4to, wrappers, uncut. Portland: Mosher, 1902
One of 50 copies on Japan vellum, signed by the publisher. With the H. W. Poor bookplate.

2687 Poems. Small 4to, boards, uncut. Portland: Mosher, 1902
One of 600 copies.

2688 The Confidantes of a King. The Mistresses of Louis XV. By E. de Goncourt. Translated into English by Ernest Dowson. *With portraits.* 2 vols., cloth, uncut. London, 1907
First Edition.

2689 Cynara: A Little Book of Verse. 12mo, boards, uncut.
One of 950 copies. Portland: Mosher, 1907

2690 The Story of Beauty and the Beast. The Complete Fairy Story. Translated from the French by Ernest Dowson, *with four plates in color by Charles Conder.* 4to, cloth. London, 1908
First Edition of this translation. One of 300 copies.

2691 Dilemmas. 12mo, cloth, uncut. London, 1912
Second Edition.

2692 Dilemmas. 12mo, cloth, uncut. London, 1913
Third Edition.

2693 THE PIERROT OF THE MINUTE. A Dramatic Phantasy in One Act. 12mo, boards, uncut. Portland: Mosher, 1913
One of 950 copies.

2694 REMINISCENCES, Unpublished Letters and Marginalia, by Victor Plarr. With a Bibliography by H. Guy Harrison. 12mo, cloth, uncut.
First Edition. London, 1914

2695 STUDIES IN SENTIMENT. 12mo, wrappers, uncut.
One of 25 copies on Japan vellum. Portland: Mosher, 1915

2696 STUDIES IN SENTIMENT. 12mo, boards, uncut.
One of 450 copies. Portland: Mosher, 1915

2697 DOYLE (ARTHUR CONAN). Through the Magic Door. *16 illustrations.* 12mo, cloth. London, 1907
First Edition.

2698 DOYLE (J. J.). Cathair Conroi and Other Tales. Written for the Oireachtas, 1902. 12mo, wrappers. Dublin, n.d.
Inscribed on title-page: "*With the Author's compliments.*"

2699 DOYLE (LYNN). Ballygullion. 12mo, cloth, uncut. Dublin, 1908
First Edition.

2700 DRAMA (THE). A Quarterly Review of Dramatic Literature. Edited by William Norman Guthrie and Charles H. Sergel. Vols. 1-6. 6 vols., 8vo, buckram, uncut, original wrappers bound in. Chicago, 1911-16
Contains contributions, articles, and plays by Richard Aldington, Anton Chekhov, Ezra Pound, W. B. Yeats, H. C. Chatfield-Taylor, Richard Burton, Brander Matthews, Rabindranath Tagore, and others.

2701 DRAMATIC MUSEUM OF COLUMBIA UNIVERSITY. The New Art of Writing Plays, by Lope de Vega. Translated by William Brewster. With an introduction by Brander Matthews; The Autobiography of a Play, by B. Howard. With an introduction by Augustus Thomas; The Law of Drama, by F. Brunetière. With an introduction by Henry A. Jones; Robert L. Stevenson as a Dramatist, by Arthur W. Pinero. With an introduction by Clayton Hamilton. 4 vols., boards, uncut.
First Editions. New York, 1914

2702 DRAYCOTT (G. M.). Mahomet, Founder of Islam. 8vo, cloth, uncut.
First Edition. London, [1916]

2703 DRAYTON (MICHAEL). Nymphidia & The Muses Elizium. *Woodcut designs by Charles Ricketts.* 8vo, buckram, uncut.
London: The Vale Press, 1896
One of 210 copies printed at the Vale Press.

2704 DREISER (THEODORE). A Traveler at Forty. *Illustrated.* 8vo, cloth, uncut. New York, 1913
First Edition.

JOHN DRINKWATER

[*Born in 1882, and educated at the High School, Oxford. For twelve years he was in various assurance company offices, until he was able to give his whole time to his literary and theatrical work. He was co-founder of the Pilgrim Players, which developed into the Birmingham Repertory Theatre. Author of poems, plays, studies and essays; and particularly, in recent years, of plays like "Abraham Lincoln," with a central historic figure.*]

2705 COPHETUA. A Play in One Act. 12mo, wrappers. London, 1911
First Edition. Containing the three errata slips.

2706 POEMS OF MEN and Hours. 12mo, boards, uncut. London, 1911
First Edition.

2707 WILLIAM MORRIS. A Critical Study. *Portrait.* 8vo, cloth, uncut.
First Edition. London, 1912

2708 SWINBURNE. An Estimate. *Portrait.* 12mo, cloth, gilt top, uncut.
First Edition. London and Toronto, 1913

2709 THE LYRIC. 16mo, cloth. London, [1915]
First Edition.

2710 OLTON POOLS. 12mo, cloth. London, 1916
First Edition.

2711 PROSE PAPERS. 12mo, cloth, uncut. London, 1917
First Edition.

2712 TIDES. A Book of Poems. 8vo, vellum boards, uncut.
London: The Beaumont Press, 1917
First Edition. One of 20 copies printed on Japan vellum at the Beaumont Press, and signed by the author.

2713 TIDES. A Book of Poems. 8vo, vellum boards, uncut.
First Edition. London: The Beaumont Press, 1917
One of 250 copies printed at the Beaumont Press.

2714 LOYALTIES. A Book of Poems. *With 10 decorations, colored, by Paul Nash.* 12mo, decorated boards, vellum back, uncut.
London: The Beaumont Press, 1918
First Edition. One of 30 copies printed on Japan vellum at the Beaumont Press, and signed by the author and illustrator.

2715 LOYALTIES. A Book of Poems. *With 10 decorations, colored, by Paul Nash.* 12mo, boards, cloth back. London: The Beaumont Press, 1918
One of 120 copies printed on hand-made paper at the Beaumont Press.

2716 DRUMMOND OF HAWTHORNDEN (WILLIAM). A Cypress Grove. Introduction and Notes by Samuel Clegg. *Portrait.* 8vo, boards, uncut.
One of 1000 copies printed at the Hawthornden Press. [London], 1919

2717 DUBLIN. Recollections of Dublin Castle & of Dublin Society. By a Native. 12mo, cloth, uncut. New York, 1902
First American Edition.

2718 DUBLIN BOOK OF IRISH VERSE (THE). 1728-1909. Edited by John Cooke. 12mo, cloth, gilt edges. Dublin, 1913
First Edition.

2719 DUBLIN SONG. Secret Springs of Dublin Song. 8vo, cloth, uncut.
First Edition. One of 500 copies. Dublin, 1918

2720 DUBLIN UNIVERSITY REVIEW. August 1885—December 1886. [Edited by T. W. Rolleston.] 2 vols., 8vo, half roan (worn).
Dublin, 1885-6

Contains many First Editions of W. B. Yeats, including the "Epilogue to the Island of Statues," and a play, "Mosada." On the fly-leaf of Vol. I appears the following: "*John O'Leary with the regard and esteem of the editor.*" Vol. II is also autographed: "*John O'Leary, January, 1887.*"

2721 DUCLAUX (MADAME MARY). The French Procession. A Pageant of Great Writers. *Illustrated.* 8vo, cloth, gilt top. New York, n.d.
First Edition.

2722 DUFFERIN (HELEN, LADY). Songs, Poems, and Verses. Edited, with a Memoir, and some account of the Sheridan Family, by her Son, the Marquess of Dufferin and Ava. *Portrait.* 8vo, cloth, uncut.
London, 1895

2723 DUFFY (BERNARD). Four Comedies. 12mo, boards.
Dublin: The Talbot Press, 1916

First Edition.

2724 ——Oriel. 12mo, cloth. Dublin, 1918
First Edition.

SIR CHARLES GAVAN DUFFY

[*Born in Ulster in 1816. In 1842 he founded the Nation in Dublin, which supported the cause of O'Connell. In 1848 he was tried for treason-felony, and acquitted. In 1856 he emigrated to Australia, and held important govermental positions. He was knighted in 1873, and returned to Europe seven years later. He died in 1903.*]

2725 THOMAS DAVIS. The Memoirs of an Irish Patriot. 1840-1846. *Portrait.* 8vo, cloth. London, 1890
First Edition.

2726 YOUNG IRELAND. A Fragment of Irish History, 1840-45. Final Revision. *Illustrated.* 2 vols. in one, 8vo, boards, cloth back. London, 1896

2727 MY LIFE IN TWO HEMISPHERES. *Frontispieces.* 2 vols., 8vo, cloth, gilt tops, uncut. New York, 1898
First American Edition.

2728 DUFFY (G. GAVAN). The Groundwork of Conscription. 12mo, wrappers. Dublin, 1918
First Edition.

2729 DUFFY'S HIBERNIAN MAGAZINE. First and Second Series. 6 vols., small 4to, and 12mo, cloth (one binding stained and loose, all worn). Dublin, 1860-4

2730 DUIMOV (OSIP). The Flight from the Cross. Translated by G. M. Foakes. 12mo, cloth. London, n.d.
First Edition of this translation.

2731 DUKES (ASHLEY). Civil War. A Comedy in Four Acts. 12mo, boards, vellum back, uncut. London, 1911
First Edition.

2732 ——Modern Dramatists. 12mo, cloth, gilt top, uncut. London, [1911]
First Edition.

2733 DUMAS (ALEXANDRE, *père*). His Life and Works. By Arthur F. Davidson. *Illustrated.* 8vo, cloth, gilt top, uncut. Philadelphia, 1902
First American Edition.

2734 ——My Memoirs. Translated by E. M. Waller. With an Introduction by Andrew Lang. *Frontispieces.* 6 vols., 12mo, cloth, uncut. New York, 1907-9

2735 DU MAURIER (GEORGE). George du Maurier: the Satirist of the Victorians, a Review of his Art and Personality, by T. Martin Wood. *Frontispiece, and many illustrations.* Small 4to, cloth, gilt top. London, 1913
First Edition.

2736 DUNCAN (ISADORA). Dessins sur les dances d'Isadora Duncan. Par André Dunoyer de Segonzac. Précédés de la Danseuse de Diane. Glose de Fernand Divoire. *With many drawings.* 4to, wrappers, uncut. Paris, n.d.
One of 17 copies on hand-made paper.

2737 DUNLAP (WILLIAM). A Study of his Life and Works and his Place in Contemporary Culture. By Oral Sumner Coad. *Portrait and illustrations.* 8vo, wrappers, uncut. New York: The Dunlap Society, 1917
First Edition. One of 423 copies.

2738 DUNLOP (ROBERT, Editor). Ireland under the Commonwealth. Being a selection of Documents relating to the Government of Ireland from 1651 to 1659. Edited, with Historical Introduction and Notes. 2 vols., 8vo, cloth, uncut. Manchester, 1913
First Edition.

JOSEPH DUNN

[*Born at New Haven, Connecticut, 1872; A.B., Yale, 1895, Ph.D., 1898; graduate student later at Harvard, Freiburg (Baden), and Rennes (France). Professor of Celtic Languages and Literatures, since 1904, in the Catholic University of America, Washington, D. C.*]

2739 The Gaelic Literature of Ireland. [By Georges Dottin. Translated by Joseph Dunn.] 8vo, half morocco, gilt top.
[Washington: Privately Printed, 1906]

2740 The Word Celt. 8vo, half morocco, gilt top. Washington, 1907
Reprinted from the *Catholic University Bulletin*.

2741 La Vie de Saint Patrice. Mystère Breton en trois actes. Texte et traduction. 8vo, half morocco, gilt top, uncut, original wrappers bound in.
Paris, 1909
First Edition. Inscribed on fly-leaf: "*Presented to me by the author, March 10, 1909. John Quinn.*"

2742 The Ancient Irish Epic Tale: Táin Bó Cúalnge, "The Cualnge Cattle-Raid," Now for the first time done entire into English. *Facsimiles*. Royal 8vo, cloth, uncut. London, 1914
First Edition. Presentation copy from the author, who has inscribed on end-paper: "*With the compliments of Joseph Dunn.*" Addressed envelope from Dr. Dunn to Mr. John Quinn, laid in.

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It was with the gods that he came into his own—"The Gods of Pegana," "Time and the Gods," and "The Gods of the Mountain." The last-named play was produced in the Haymarket Theatre in London in 1911, when Herbert Trench, the poet, was manager, and Lord Howard de Walden, also a poet, but vastly rich as one of the great ground landlords of the metropolis, was the financier. The fine play took London by storm; and then Dunsany tales and Dunsany plays were on every table, and artists began to appreciate the weird and powerful illustrations of Sidney Sime. Dunsany is described at this time as "very tall, over six feet; very slight, with a boyish face, rather like Dowson's, but with power in the strong chin and long jaw. The nose, too, slightly beaked—a suggestion of the Roman or aristocratic type, but combined with the sensitive lips and thoughtful eyes of the poet; the manner and voice, too, were reassuring."]

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[*Born in 1888 in St. Louis, Missouri. Graduated at Harvard and studied at the Sorbonne and at Oxford, and has been an extension lecturer at Oxford, editor and banker. He is the editor and founder of the Criterion, a London quarterly which is without a peer among English reviews and is now in its second year. His last book of poems, "The Waste Land," has been highly praised by discerning critics in England, America and France. He is generally regarded as one of the most advanced poets and one of the leading critics of to-day. In 1922 the Dial gave him its annual prize of $2,000 as an American writer and in recognition of his services to letters. He is a great admirer of the work of James Joyce, and is a regular contributor to the Dial. The report in some of the American newspapers that "The Waste Land" was a joke was indignantly repudiated by Mr. Eliot, and was as unfounded as the report that he was broken in health. He is a man of abundant health and great vigor, and in addition to editing the Criterion he is by profession a banker.*]

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[*Born in 1809, the third son of John Purcell, who on the death of his wife's father took the name and arms of Fitzgerald. In 1821 young Fitzgerald was sent to King Edward the Sixth's Grammar School at Bury St. Edmunds, and five years later he entered Trinity College, Cambridge, where he was a contemporary of William M. Thackeray, and (though he did not know them till later) of the three Tennyson brothers. Fitzgerald passed the greater part of his life in Suffolk, where he was born; and, though not unsocial (he could be a delightful companion), his dislike for conventional customs made him somewhat of a recluse. He died suddenly in 1888. Beyond occasional contributions to periodicals, he does not appear to have published anything until his memoir of Bernard Barton. In 1853 he brought out the only book to which he ever attached his name, "Six Dramas of Calderon, freely translated by Edward Fitzgerald." The appearance of his splendid rendering of the Omar quatrains in 1859 attracted little attention at first—and they had previously been in the hands of a magazine editor for two years! His Persian studies were begun at the suggestion of his friend Professor Cowell.*]

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First Edition. One of 60 copies on Japan vellum. Laid in is the loose plate, and a typed slip referring to it, as follows: "*In Mosher's letter of June 12, 1918, to J. Q. . . . he wrote: 'I have put in the John Loder plate, facing page XXIII, where it belongs. . . . Loder would not allow me to make use of it in the edition that I published and so I never printed any from the plate until now, when I did twenty for those who, like yourself, would be glad to see what he looked like'.*"

3017 EDWARD FITZGERALD: An Aftermath. By Francis Hindes Groome. With Miscellanies in Verse and Prose. *Illustrated*. Small 4to, boards, uncut. Portland: Mosher, 1902

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> *My friend, the sweet word lingers on my lip,*
> *My spirit doth the honeyed accent sip,*
> *And, drunken, in her dreams to thee doth go." etc.*

[*Famous French novelist; born at Rouen, December, 1821. He became a physician, and afterwards turned his attention, with little profit, to poetry. As a novelist he met with wonderful success, and some inconsiderate criticism. He died in 1880.*]

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JAMES ELROY FLECKER

[*Born in 1884; educated at Dean Close School, Cheltenham, of which his father was head-master, and at Uppingham and Oxford. He studied Oriental languages, and in 1910 went to Constantinople in the Consular Service. The rest of his life was spent mainly in the East, with only occasional intervals in England. In March 1913 he was compelled by the state of his health to go to Switzerland: he died of consumption at Davos, January 3, 1915. Destined to posthumous fame and immortality.*]

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JOHN GOULD FLETCHER

[*Poet and art critic; born at Little Rock, Arkansas, 1886. His father, of Scotch-Irish stock, had been born in a log cabin in the then scarcely settled country of Arkansas. His mother was of Danish-German descent. It is interesting and not difficult to trace the influence of these racial strains in John Gould Fletcher's work. Mr. Fletcher, Sr., had only a backwoods education. He served in the Confederate Army during the Civil War, and reached the rank of captain. After the war, he kept a small general store in Little Rock; prospered and became a cotton buyer. When the future poet was four years old, the family moved into a large, square white house. This house is the background of Fletcher's childhood; what it meant to him may be seen in his "Ghosts of an Old House."*

He was taught to read and write by his mother. At the age of seven or eight he began to study German and Latin with private tutors; at eleven he went to school for the first time. He continued his education at Phillips Academy, Andover, and at Harvard, where he first learned French, and so was no longer cut off from Gautier and Baudelaire. His father died in 1906, leaving him a small competence; and young Fletcher moved into Boston, intent on literary work. In 1908 he sailed for Europe. From Venice and Rome he passed to London, where his real career as a poet began. Five little volumes of his verse were published in the same year (1913), by four different firms. The time had been full of mental experiences. He himself says that it was the Post-Impressionist Exhibition of 1912 that finally destroyed his conservatism. Music and painting were employing a new idiom; poetry too, he thought, must begin "the breaking of bonds." "Irradiations," all written in May 1913, was the first result, for him. The book was published in 1915. In the meantime he had joined the little group of poets that included "H. D.," Richard Aldington, and D. H. Lawrence, and was working his way toward the fulfilment of his poetic destiny as an Imagist. He returned to America in 1914, in consequence of the war; but 1916 saw him in England again, and he was mar-

ried in July that year. Miss Amy Lowell writes: "No living poet has more distinction of vision or of style. In him, indeed, we see the beginning of that new order of which I have so often spoken . . . .indicating new directions, opening up untrodden ways of thought."]

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LOVAT CLAUD FRASER

[*Born in May 1890, his father being a member of a well-known legal firm in London, and his mother a lady of unusual gifts in painting and decoration. The boy was sent to Charterhouse School, like Thackeray and Leech before him; and he passed straight from this historic foundation into the London world, already an artist, a wit, and well versed in letters, especially the work of the old dramatists and poets. Big, burly, kindly, he was the last of the dandies—a D'Orsay of the 20th century. He passed two years in his father's law office; but the theatre was his appointed destiny: he was a born decorator, and he was happy in coming early into the personal friendship of Gordon Craig, Haldane Macfall, Dan Rider, and others who gladly helped to develop what his own instinct had begun. Keenly imaginative, he was constantly busy, as if knowing that his time was very limited.*

He went blithely into the war; came blithely out, from Ypres and Loos. He died while holiday-making, from heart-failure following an operation that suddenly became necessary for duodenal trouble. He was only 33, but had given sure proofs of rare genius.]

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SIR JAMES GEORGE FRAZER

[*Folklorist, ethnologist, scientist, and man of letters; born at Glasgow, 1854; barrister-at-law; Fellow of Trinity College, Cambridge, and Fellow of the British Academy; Hon. D.C.L., Oxford, Hon. LL.D., Glasgow, etc.; Knighted in 1914 for his achievements.*]

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JOHN FREEMAN

[*Born in London, 1880. Since 1909 he has published various volumes of verse, critical studies, etc., and his "Portrait of George Moore." In 1920 he was awarded the Hawthornden prize.*]

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ROBERT FROST

[*Born at San Francisco, 1875; educated at Dartmouth and Harvard; Professor of English, Amherst College, 1916-20; now poet in residence, University of Michigan. His home is in Vermont. He has been described as one of the most intuitive poets now writing in America; as being (in spite of his Californian birth), New England embodied, or perhaps one should say ensouled. "The strand which Mr. Frost exemplifies in the woven cord of modern poetry is—poetic realism," Miss Amy Lowell declares. "I might also add that his is the only true bucolic poetry being written in America to-day . . . true pastorals of the hill country in which he spends his life."*]

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First Edition. With the Forman bookplate.

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First Edition. Boston: The Merrymount Press, 1913

3152 FURLONG (ALICE). Roses and Rue. 12mo, cloth, uncut.
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FREDERICK JAMES FURNIVALL

[*M.A., Ph.D., D. Lit.; the distinguished philologist, man of letters, and Christian socialist, in honor of whose 75th birthday in 1900 the Clarendon Press published a memorial volume.*]

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Contains contributions by Douglas Hyde, J. H. Lloyd, the Editor, and others.

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Glasgow: Archibald Sinclair, Celtic Press, 1908

3158 GAELIC LANGUAGE. A Grammar of the Gaelic Language. [By William Halliday.] 12mo, tree calf. Dublin, 1808

3159 GAELIC SOCIETY OF DUBLIN. Transactions. Vol. I. 8vo, half calf (name on fly-leaf). Dublin, 1808
Very scarce. Only this volume was published. In addition to matters relating to the Society, it contains a paper on Gaelic manuscripts, language, contractions of letters, etc., and translations by Theophilus O'Flanagan of a 16th Century Ode, Latin text with translation, and "Deirdri, Literally Translated into English from an original Gaelic Manuscript, with Notes and Observations." The value of this text of the most famous of the early Irish romances, is enhanced by the disappearance of the manuscript from which O'Flanagan transcribed it.

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NORMAN GALE

[*Poet, story-teller and reviewer. In the far-away days of the early 'nineties, Richard LeGallienne wrote: "a poet not merely of promise, but of achievement . . . . and in the best tradition of English poetry at its strongest and sweetest . . . . deep-rooted in the simplicity of nature." And he wrote again later: "Mr. Gale's lyrical gift is so exquisitely fresh that surely he must be more of a throstle than a man. . . . Do the inhabitants of Rugby, I wonder, go out on moonlight nights to hear Mr. Gale singing among his cherry trees?—a six-foot-three nightingale."*]

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First Edition. One of 175 copies.

JOHN GALSWORTHY

[*Born in 1867, and educated at Harrow and Oxford. His books began to appear when he was about thirty; but this early fiction, published under the pen name John Sinjohn, seemed conventional and attracted only moderate notice. "From the Four Winds" was published in 1897; "Jocelyn: A Tale" in 1898; "Villa Rubein" in 1900; and "A Man of Devon" in 1901—the author's home was at Manaton in Devonshire. It was not until 1906, when he was nearly forty, that he attracted serious attention with "The Man of Property," satirising the modern capitalist, and with his powerful play "The Silver Box," on the theme of different legal justice for rich and poor. "Strife," the story of a strike (1909), has been compared with Hauptmann's "Die Weber." With "Justice," on the eminently dramatic subject of prison life (1910), he passed into the front rank of contemporary authors. A volume of verse, "Moods, Songs and Doggerels," appeared in 1911, and in the same year came "The Little Dream," a poetic fantasy with a touch of the morality play—entirely unlike the more characteristic social dramas. Some critics consider his short story "The Apple Tree" in "Five Tales" (1918), one of the great short stories of the world. A careful, economical craftsman, with a keen eye for the follies and foibles of the world, he has an intellectual rather than an emotional interest in social and political problems. He has twice visited America, and on one occasion picked out Washington as the greatest civilizing influence in four centuries: he was so eminently well-balanced. Mr. Galsworthy himself is well-balanced, with the poise and restraint of his class; but he has the imaginative insight of the artist, and, good as most of his work has been, perhaps the best is still to come.*]

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3171 Jocelyn. By John Sinjohn. 12mo, buckram, uncut. London, 1898
First Edition.

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LEON MICHEL GAMBETTA

[*Born at Cahors in 1838, of Genoese-Jewish parentage, the future statesman became a lawyer in Paris and was soon known in his profession as a brilliant orator; but his name had little public significance until 1868, when he defended Delescluze, the Radical editor of Le Réveil, in a governmental prosecution. After the disaster of Sédan he became Minister of the Interior in the Provisional Government, and remained in Paris for some time after it was invested by the Prussians. It was he who announced the fall of the Emperor and the Empire, and the establishment of the Republic; and it was he who denounced the capitulation of Metz as an act of treason on the part of Bazaine. In order to arouse the provinces, he escaped from the capital in a balloon, proceeded to Tours and set up a virtual dictatorship, making determined but fruitless efforts to repel the invaders. When Paris capitulated, he proclaimed his intention to continue the war; but events were too strong for him, and some of his colleagues too weak. He did not exercise official power again until after the fall of the Ferry ministry, when he became premier for three months. He died on the last day of December 1882.*]

3253 A Gambetta. [Par] Félix Régamey. *11 plates, two in color.* Imp. 8vo, in board portfolio, uncut (the margins of a few plates slightly foxed). Paris, 1884
First Edition. Inscribed on title-page: "*À mon vieux comrade W. E. Henley. F. Régamey. Dec. 1884.*"

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[*Born in 1868, the son of the late Dr. Richard Garnett, of British Museum fame. He "discovered" the manuscript of "Almayer's Folly," the first novel of Joseph Conrad, and recommended its publication to T. Fisher Unwin.*]

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First Edition of this translation. London, 1909

3268 GARSHIN (W. M.). The Signal and Other Stories. Translated by Rowland Smith. 12mo, cloth. London, 1912
First Edition of this translation.

PAUL GAUGUIN

[*Born in Paris, 1848, his father being an Orléans journalist, and his mother a Peruvian. He was brought up partly at Lima, and partly in his grandfather's house at Orléans. In 1865 he went to sea, returning in 1871. He now devoted himself successfully to banking, and married a cultivated Danish lady. Painting was at present merely a hobby for leisure hours. Forming the acquaintance of Pissaro, he worked with the Impressionist group and soon achieved a reputation with his simple and forceful presentation of rocky Breton landscape, becoming the founder of the Pont Aven school. He then passed some time with Van Gogh in southern France. Among his notable paintings of this time are his well-known portrait of himself, and his curious "Yellow Christ." Disgusted with the civilization of Europe, he went in 1891 to Tahiti, where he lived like a native till 1893, painting a remarkable series of native subjects, which, exhibited with Maori titles, caused a sensation in Paris. In 1895 he returned to Tahiti. He died in May 1903 in the Isle of Dominique.*]

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One of 990 copies privately printed.

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JUDITH GAUTIER

[*Daughter of Théophile Gautier and the celebrated singer Carlotta Grisi. She was first married to Catulle Mendès, from whom she soon separated. In 1913 she married Pierre Loti, the famous novelist, with whom she had collaborated in a play, "La Fille du Ciel," translated and produced under their personal care at the Century Theatre, New York. She is an Oriental scholar, and her works deal mainly with Chinese and Japanese subjects.*]

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A portrait is inserted, also an extra plate facing p. 292, which completes the series of nineteen plates by Toudouze. In addition, the text at p. 357, omitted in all the Vizetelly editions, is present in this copy in the form of a typed page, inserted. The plate facing p. 356 did not appear in the Vizetelly edition of 1887.

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London: Printed for John Watts, 1729
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Edition of Gay's "Fables," with vignette on title-page and numerous other engraved vignettes by Fourdrinier, Vander Gucht, Gravelot, and others. London: Printed for J. Tonson and J. Watts, 1727. (Imperfect at end).
Formerly in the library of Charles Ford, with his fine armorial bookplate. On the first title-page he has written his initials, and on the title-page to the Fables he has written: "Given me by Mr. Gay, 1727. C. F." With the Forman bookplate.

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Edited for some months by W. B. Yeats.

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W. L. GEORGE

[*Born in Paris, 1882; educated at the schools and university there, and in Germany; author, journalist, pacifist, internationalist. His early French training has quickened his insight into feminine foibles, and fundamentals.*]

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First Edition. Manchester, 1912

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[*The pseudonym of Alexèi Maximovitch Péshkov. Born in 1868, and thrown on his own resources as an orphan, he worked as a painter of ikons, a cook's helper, baker, porter, fruit vender, and so forth. It was the cook on a Volga steamer who inspired or developed his literary passion and thirst for knowledge—at the momentous age of 12. Four years later he made a vain attempt to secure a free education at the University of Kazan, and disappointed and disgusted, resumed his desultory ways. At 19 he attempted suicide, and afterwards roamed through south Russia in the company of outcasts and vagabonds. His first sketch, "Makar Chudra," attracted little attention; his second, "Chelkash," started him on the road to fame, which in a few years became international. His most congenial field is the underworld which he knows so well. The unfortunate conclusion of his visit to America in 1906, at the height of his fame, will be remembered. The intrusion of an issue of a personal nature—the legal status of his 'wife'—ruined his mission on behalf of Russian freedom and resulted in social ostracism. He sailed for Italy, and lived there for some time. In 1914 he enlisted in the Russian army.*]

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First English Edition.

LADY AUGUSTA GREGORY

[*Née Isabella Augusta Persse, of an old Galway family. In 1880 she married the Rt. Hon. Sir William Henry Gregory, P.C., K.C.M.G., F.R.S., formerly M.P. for County Galway and for Dublin, and Governor of Ceylon, whose Autobiography she edited in 1894, two years after his death. Deeply interested in the Irish Literary Revival, which was well under way in the 'nineties, Lady Gregory was a close friend of William Butler Yeats and other representative men in the movement. Her renderings of the Irish Sagas in "Cuchulain of Muirthemne" and "Gods and Fighting Men" are literary achievements of a high order. In connection with the dramatic side of the Revival, she devoted herself to the Irish Literary Theatre in Dublin, which she and Yeats, Edward Martin and George Moore were instrumental in founding in 1899, and which is now comfortably established as the endowed Abbey Theatre. Her own work as a playwright grew out of the assistance she rendered to Yeats in his dramatic activities—George Moore says she collaborated with Yeats in "Kathleen ni Houlihan" and "A Pot of Broth." One interesting phase of her activity was her translation of three plays of Molière into the Irish idiom, under the title "The Kiltartan Molière" (1910). She had performed a similar service for Sudermann's "Teja" in 1908, and Goldoni's "Mirandolina" two years later. Her connection with the Irish Players brought her to America with them in 1911-12, when evidence was given of an imperfect comprehension by some Hibernian-Americans of the true spirit of Synge's "Playboy of the Western World." She repeated her visit in 1913.*

Lady Gregory's name has long been a household word in America, as in her own country. She has done much for her National Renaissance, much for the whole literary and dramatic world. Comedy, tragedy, fantasy, folklore, legend—she has compassed all, failed with none. Her irony—the saving touch of imaginative emotionalism—is without the somewhat sinister quality which gleams in much of Synge's brilliant work: but it dominates her humor, and is never far from her pathos. The Celtic magic is hers; the bitter-sweetness of peasant realism, the flash of wit, the surge of life's prose and poetry, the crudity and richness. The pioneer days are over; but her work will be remembered. She is inseparably linked with a great movement, and a few great men.]

3575 Sir William Gregory. An Autobiography. Edited by Lady Gregory. *Portrait*. 8vo, cloth. London, 1894
First Edition.

3576 Sir William Gregory. An Autobiography. Edited by Lady Gregory. *Portrait*. 8vo, cloth, uncut. London, 1894
Second Edition. Inscribed: "*To John Quinn from A. Gregory. Coole. August 24, 1903.*"

LADY GREGORY

FROM A PHOTOGRAPH OF THE PAINTING BY MANCINI

3577 Mr. Gregory's Letter-Box. 1813-1830. Edited by Lady Gregory. *Portrait.* 8vo, cloth, uncut. London, 1898
First Edition. Inscribed: "*To John Quinn from the Editor. Aug. 24, 1903.*"

3578 Ideals in Ireland. Edited by Lady Gregory. Written by "A. E.," D. P. Moran, George Moore, Douglas Hyde, Standish O'Grady, and W. B. Yeats. 12mo, cloth, uncut. London, 1901
First Edition.

3579 The Twisting of the Rope. By Douglas Hyde. Translated by Lady Gregory. In *Samhain* for October 1901. Small 4to, wrappers, uncut. Dublin, 1901

3580 Cuchulain of Muirthemne. With a Preface by W. B. Yeats. 12mo, cloth, uncut. London, 1902
First Edition. Inscribed: "*There is a welcome before the owner of this book, for the sake of the man that brought him, & for his own sake. Augusta Gregory. Coole. Sept. 1, 1902.*"

3581 The Lost Saint. By Douglas Hyde. Translated by Lady Gregory. In *Samhain* for October 1902. Small 4to, wrappers, uncut. Dublin, 1902

3582 West Irish Folk Ballads and other contributions to the *Monthly Review* for Oct. 1902; Feb. 1905; Nov. 1905; May 1906. 4 nos., 8vo, wrappers. In a half blue morocco slip case. London, 1902-6
Containing: West Irish Folk Ballads. Inscribed on front cover: "*From A. Gregory to J. Q.—Lady Gregory on 'West Ireland Folk Ballads' 123-135.*"
Living Legends of the Fianna. Inscribed on front cover: "*Lady Gregory on 'Legends of the Fianna' 74-92—Sent by me to John Quinn 1905 & lent to me by him 1911. A. Gregory.*"
Living Legends of the Saints. Inscribed on Index page "*from A. Gregory.*"
The Haunted Islands. Inscribed on front cover: "*Given to John Quinn 1906 & borrowed from him 1911. A. G.*"

3583 Poets and Dreamers: Studies and Translations from the Irish. 12mo, boards, buckram back, uncut. Dublin, 1903
First Edition. Inscribed: "*I had this copy with me during some of my lectures. W. B. Yeats.*"

3584 Poets and Dreamers: Studies and Translations from the Irish. 12mo, boards, buckram back, uncut. Dublin and New York, 1903
First Edition with the American imprint.

3585 Poets and Dreamers. 12mo, boards, buckram back, uncut. Dublin, 1903
Third Edition. Inscribed: "*A. Gregory c/o Liebler & Co. New Century Theatre, New York.*" On the fly-leaf Lady Gregory has written the following: "*N. Y. March 3, 1912. Dear John Quinn. You lent me this out of that inexhaustible storehouse of your kindness, & I took it round on my lectures, to Brooklyn, Philadelphia, Brynmor,* [*sic*] *Chicago* (*many lectures*), *Columbus, St. Louis, Grand Rapids, Detroit & Syracuse. I read most often 'The Grief of a Girl's Heart' & 'The Aran Songs'—and now I give it back, glad that it is safe, but sad that I shall need it no more, & that the giving it back means good-bye to so near & so dear a friend. A. Gregory.*"

3586 Poets and Dreamers. 12mo, boards, cloth back, uncut. Dublin, 1903
Third Edition.

3587 Gods and Fighting Men. First proof sheets of the entire book, exclusive of Preface by Yeats. In a green straight-grain morocco solander case.
These proof sheets are profusely corrected by Lady Gregory; in some places entire sentences have been corrected or incoporated, in her hand. Each separate portion contains the stamp of the Edinburgh Press, dated at various times from June to September 1903.

3588 Gods and Fighting Men. Page proofs of the complete work. In a green straight-grain morocco solander case.
There are numerous corrections throughout these proofs, and, as no running headline had been printed in, Lady Gregory has written in the headlines on the recto of every leaf (except two signatures). The corrections are likewise all in her hand.
William B. Yeats wrote the Preface for this book, and these proofs were apparently placed in his hands to give to Mr. Quinn, as he has written on the first page: "*I had this copy about with me wh. lecturing & have given it to Quinn the morning of sailing. W. B. Yeats, March, 1904.*"
The various signatures are marked "2d. proof," and bear the stamp of the Edinburgh Press, with various dates in 1903.

3589 Gods and Fighting Men. 12mo, cloth, uncut. London, 1904
First Edition.

3590 Gods and Fighting Men. 12mo, cloth, uncut. New York, 1904
First American Edition.

3591 Typed Manuscript of "Spreading the News. A Comedy." Written on 20 pages, quarto. In a blue buckram slip case.
The Complete Manuscript, which was published as the first of the "Seven Short Plays" in the volume of that title. The manuscript as corrected agrees with the printed version. On the first page Lady Gregory has written: "*By Lady Gregory. Coole Park. Gort. Co. Galway.*"

3592 Spreading the News. A Play in One Act. Small 4to, wrappers.
New York: Published by John Quinn, 1904
First American Edition. One of 50 copies privately printed.

3593 Gods and Fighting Men. 12mo, boards, cloth back, uncut.
Second English Edition. London, 1905

3594 Typed Manuscript of "Kincora." Written on 56 pages, quarto. In a half blue morocco slip case.
The Complete Typed Manuscript, including two pages of Prologue. On the first page of the Play Lady Gregory has written: "*Kincora. Before Glenmama. By Lady Gregory. Coole Park. Gort. Co. Galway.*" This Play was published as Vol. II of the Abbey Theatre Series.
The galley proofs of the Play accompany the typed manuscript, these

also having a number of corrections in Lady Gregory's hand. The manuscript and corrected proofs closely agree with the printed version.

Laid in are two wrappers addressed to Mr. Quinn by Lady Gregory, one of them being franked by her.

3595 KINCORA. A Play in Three Acts. 12mo, wrappers, uncut. Dublin, 1905
First Edition. Vol. II of the Abbey Theatre Series. Inscribed on titlepage: "*To John Quinn from Augusta Gregory, March 1905*." An addressed wrapper to Mr. Quinn in Lady Gregory's hand is laid in.

3596 KINCORA. A Drama in Three Acts. Small 4to, wrappers.
New York: Published by John Quinn, 1905
First American Edition. One of 50 copies privately printed.

3597 KINCORA. A Play in Three Acts. 12mo, wrappers, uncut. Dublin, 1905
Second Edition. Vol. II of the Abbey Theatre Series.

3598 SPREADING THE NEWS. A Comedy. In *Samhain* for November 1905. Small 4to, wrappers, uncut. Dublin, 1905

3599 TYPED MANUSCRIPT of "The White Cockade." Written on 49 pages, quarto. In a blue buckram slip case.

THE COMPLETE MANUSCRIPT, which was published as Vol. VIII of the Abbey Theatre Series. The typed manuscript as corrected agrees very closely with the printed version.

On the first page of the manuscript Lady Gregory has written: "*Finished Aug. 1, 1905*," and in the lower corner: "*Lady Gregory. Coole Park. Gort. Co. Galway*."

3600 THE WHITE COCKADE. A Comedy in Three Acts. 12mo, wrappers, uncut.
Dublin, 1905
First Edition. Inscribed: "*To John Quinn with best regards from A. Gregory. Dec., 1905*." A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3601 THE WHITE COCKADE. A Comedy, and The Travelling Man. A Miracle Play. 8vo, wrappers. New York: Published by John Quinn, 1905
First American Edition. One of 30 copies privately printed.

3602 A BOOK OF SAINTS AND WONDERS. 8vo, boards, linen back, uncut.
Dundrum: [Cuala Press] Dun Emer Press, 1906
One of 200 copies printed at the Cuala Press.

3603 THE HAUNTED ISLANDS. In the *Monthly Review* for May 1906. 8vo, wrappers. In a half brown morocco slip case. London, 1906
A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3604 HYACINTH HALVEY. A Comedy. 16mo, wrappers, uncut.
New York: Published by John Quinn, 1906
First American Edition. One of 30 copies privately printed.

3605 SPREADING THE NEWS: The Rising of the Moon. By Lady Gregory. The Poorhouse. By Lady Gregory and Douglas Hyde. 12mo, wrappers, uncut. Dublin, 1906
First Edition. Inscribed: "*To John Quinn, that Wonder of the Western World, from the writer, A. Gregory. July, 1906.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3606 A BOOK OF SAINTS AND WONDERS. 12mo, boards, cloth back. London, 1907
First Edition. Inscribed: "*To John Quinn with great regret that he is not here to receive it from A. Gregory. Oct. 8, 1907. 'A new edition with additions' as we used to write in our spelling exercises.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3607 A BOOK OF SAINTS AND WONDERS. 12mo, boards, cloth back.
First American Edition. New York, 1907

3608 CUCHULAIN OF MUIRTHEMNE. With a Preface by W. B. Yeats. 12mo, boards, cloth back, uncut. London, 1907
Third Edition.

3609 SPREADING THE NEWS. The Rising of the Moon. By Lady Gregory. The Poorhouse. By Lady Gregory and Douglas Hyde. 12mo, wrappers, uncut. Dublin, [1907]
Second Edition. Vol. IX of the Abbey Theatre Series.

3610 A BOOK OF SAINTS AND WONDERS. 12mo, boards, cloth back.
Second Edition. London, 1908

3611 THE KILTARTAN HISTORY BOOK. *Illustrated by Robert Gregory.* 12mo, wrappers. Dublin, 1909
First Edition. Inscribed: "*To John Quinn with all kind regards from A. Gregory. Nov. 26, '09.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3612 TYPED MANUSCRIPT of "The Travelling Man. A Miracle Play." Written on 11 pages, quarto. In a blue buckram slip case.
In this Manuscript there are a number of corrections and deletions in Lady Gregory's hand.
This is the sixth of the "Seven Short Plays" in the volume of that title, and the manuscript as corrected closely agrees with the printed version.

3613 SEVEN SHORT PLAYS. *Portrait.* 12mo, boards, buckram back, uncut. Dublin, 1909
First Edition. Inscribed: "*To John Quinn with very grateful thanks for much help and kindness from Augusta Gregory.*"

3614 SEVEN SHORT PLAYS. *Portrait.* 12mo, cloth, vellum back, gilt top, uncut.
First Edition. Dublin, 1909

3615 SEVEN SHORT PLAYS. *Portrait.* 12mo, boards, buckram back, uncut.
First Edition with the American imprint Dublin and Boston, [1909]

3616 Gods and Fighting Men. With a Preface by W. B. Yeats. 12mo, boards, cloth back, uncut. London, 1910
Third English Edition.

3617 The Image. A Play in Three Acts. 12mo, wrappers, uncut. In a half brown morocco slip case. Dublin, 1910
First Edition. Inscribed: "*To John Quinn from A. Gregory*." A wrapper addressed to Mr. Quinn by Lady Gregory is laid in, also a review of the first performance of the Play in London (*Pall Mall Gazette*).

3618 The Image. A Play in Three Acts. 12mo, boards. Dublin, 1910
First Edition.

3619 The Image. A Play in Three Acts. 12mo, wrappers. Dublin, 1910
First Edition.

3620 The Kiltartan Molière. The Miser: The Doctor in Spite of Himself: The Rogueries of Scapin. Translated by Lady Gregory. 12mo, boards, cloth back, uncut. Dublin, 1910
First Edition.

3621 The Full Moon. A Comedy in One Act. 12mo, wrappers, uncut. In a half brown morocco slip case. Dublin, 1911
First Edition. Inscribed: "*To John Quinn from A. G. Feb., 1911*." A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3622 The Full Moon. A Comedy in One Act. 12mo, wrappers, uncut.
First Edition. Dublin, 1911

3623 The Kiltartan Molière. The Miser: The Doctor in Spite of Himself: The Rogueries of Scapin. Translated by Lady Gregory. 12mo, boards, uncut. Dublin and Boston, [1911]
First Edition with the American imprint.

3624 The Bogie Men. In the *Fortnightly Review* for December 1912. 8vo, wrappers, uncut. In a cloth slip case. New York, 1912

3625 Author's Typed Manuscripts of "Grania," "Kincora," "Dervorgilla," "The Canavans," "The Deliverer." In a half blue morocco slip case.
These Manuscripts form with one exception ("The White Cockade") the two series of "Irish Folk-History Plays," published in 1912. Not only are the manuscripts of the plays above mentioned here, with numerous corrections in Lady Gregory's hand, but there are manuscripts, both typed and autographic, of the Notes at the end of the volumes; Proof of the title-page and separate proofs of the half-titles, and music.

3626 Irish Folk-History Plays. First and Second Series. 2 vols., 12mo, boards, cloth backs, uncut. New York, 1912
First American Edition.

3627 Conversation in Ireland. In the *Independent* for April 17, 1913. 8vo, half gray morocco, original wrappers bound in. New York, 1913

3628 New Comedies. *Portraits*. 12mo, boards, cloth back. New York, 1913
First American Edition. Inscribed: "*March 11, 1913. This still unpublished book is for you John Quinn. A. Gregory. Algonquin, New York.*"

3629 New Comedies. *Portrait*. 12mo, boards, cloth back. New York, 1913
First American Edition. Inscribed: "*Dear John. You who should have had this book among the first are now getting it last—with two years added to our affectionate and unbroken friendship. Augusta Gregory. March 8, 1915.*"

3630 New Comedies. *Portrait*. 12mo, boards, cloth back. New York, [1913]
Second American Edition.

3631 Our Irish Theatre. *Illustrations*. 12mo, boards, cloth back.
First American Edition. New York, 1913

3632 Synge. [Biographical sketch.] In the *English Review* for March 1913. In a half brown morocco slip case. London, 1913

3633 The Golden Apple. A play for Kiltartan Children. *Illustrated by Margaret Gregory*. Small 4to, cloth. London, 1916
First Edition. Laid in is an A. N. s. from Lady Gregory to Mr. Quinn: "*Dear John—here is my fairy play—you may pass it on to little Mary if you like. Affectionately. A. Gregory.*"

3634 The Kiltartan Poetry Book. Prose Translations from the Irish. 8vo, boards, linen back, uncut. Dundrum: Cuala Press, 1918
One of 400 copies printed at the Cuala Press.

3635 The Kiltartan Poetry Book. Prose Translations from the Irish. 12mo, cloth. New York, 1919
First American Edition.

3636 The Dragon. A Wonder Play in Three Acts. 12mo, boards. Dublin, 1920
First Edition. Inscribed: "*To John Quinn from A. Gregory. April 1920. (I thought to wait and give you the American Edition that may probably be on better paper—but I don't like sending it to others & not to you. It is but a folk tale, as you see).*" Laid in, are some press opinions from London and Dublin papers.

3637 The Dragon. A Wonder Play in Three Acts. 12mo, boards.
First Edition. Dublin, 1920

3638 The Dragon. A Wonder Play in Three Acts. 12mo, cloth.
First American Edition. New York, 1920

3639 Visions and Beliefs. With Two Essays and Notes by W. B. Yeats. *Frontispieces*. First and Second Series. 2 vols., 12mo, cloth. New York, 1920
The Genuine First Edition. Inscribed: "*To John Quinn from his friend W. B. Yeats. May 3, 1920*" in each volume.

3640 Visions and Beliefs in the West of Ireland. With Two Essays and Notes by W. B. Yeats. *Frontispiece.* First and Second Series. 2 vols., 12mo, cloth. New York, 1920
The Genuine First Edition.

3641 Hugh Lane's Life and Achievement, with some account of the Dublin Galleries. *Illustrated.* 8vo, cloth. London, 1921
First Edition. Inscribed: "*To John Quinn—Hugh's friendly rival & my friend. A. Gregory. Feb. 26, 1921.*"

3642 The Image and Other Plays. 12mo, cloth. New York, 1922
First American, and First Published Edition. Inscribed: "*For John Quinn—affectionately, from A. Gregory. March 25, 1922. This has but just arrived from New York & goes back to you.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3643 The Image and Other Plays. 12mo, cloth, uncut. London, [1922]
First English Edition. Inscribed: "*For John Quinn this English Edition, lighter in the hand than the one I had already sent. A. Gregory. Oct. 22, 1922.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3644 Irish Plays. The Jackdaw; Hyacinth Halvey; The Workhouse Ward; Spreading the News. 4 vols., 12mo, violet wrappers.
First Editions in separate form. Dublin: The Talbot Press, n.d.

3645 The Kiltartan History Book. *Colored illustrations by Robert Gregory.* 12mo, boards, linen back, uncut. Dublin and Boston, n.d.

3646 The Kiltartan Wonder Book. *Illustrations in color by Margaret Gregory.* Small 4to, limp cloth, with overlapping edges, uncut. Dublin, n.d.
First Edition. Inscribed: "*To John Quinn from A. Gregory for Xmas, 1910.*" A wrapper addressed to Mr. Quinn by Lady Gregory is laid in.

3647 The Kiltartan Wonder Book. *Illustrations in color by Margaret Gregory.* Small 4to, cloth, uncut. New York, n.d.
First American Edition.

3648 Laughter in Ireland. Typed Manuscript, written on 26 pages, quarto. In a half brown morocco slip case.
The Manuscript has a number of autograph corrections by Lady Gregory.

3649 Original Autograph Manuscript of "McDaragh's Wife." Written on 14 pages, quarto, nearly every leaf being written on both sides, in pencil. In a half brown morocco slip case.

The Complete Manuscript, with corrections, and signed at the end, with the date of completion, "*Sept. 28.*" A typed Manuscript of the play, also signed, accompanies the written one. At the end Lady Gregory has written: "*Typed at Touraine Hotel, Boston, Oct. 11. A. G.*"

Attached to the autograph manuscript is the following note by Lady Gregory: "*I began to write this little play, McDaragh's Wife, on board the*

Cymric, first making my scenario on a Menu, & then writing in pencil as I lay down in my cabin, quiet and undisturbed. Then I added to it & typed it at Boston, & then 'The Outlook' asked for it & printed it—so here it is in its several states; & being still new to me I think it worth offering to you, dear John Quinn, but you shall have a better one if a better one should come—tho' this will be all the more valuable if it should be my last. I don't suppose anyhow you will be able to read a word of it. Augusta Gregory."

And as Lady Gregory says, "*here it is in its several states*"—the Menu, with the scenario; the pencilled manuscript of the play; the typed manuscript made in Boston, on the top of which she has written: "*I call him 'Mc'Daragh for the moment, not knowing if he may have left any close kin who wd. not like his real name given*"; the *Outlook* for Dec. 16, 1911, containing the Play, also, an article by Mr. Quinn on "Lady Gregory and the Abbey Theatre"; and a Prospectus of the Plymouth Theatre, Boston, with a portrait of Lady Gregory, autographed.

3650 GREGORY (PADRIC—poet, folklorist, architect). Modern Anglo-Irish Verse. An Anthology selected from the work of living Irish Poets. 12mo, cloth. London, [1914]
First Edition.

3651 ——Ireland: A Song of Hope and Other Poems. 12mo, cloth.
First Edition. Dublin, 1917

3652 GRETTON (R. H.). History. 16mo, cloth, uncut. London, n.d.
First Edition.

3653 GREY (SIR EDWARD—now Lord Grey). Home Rule. By Harold Spender. With a Preface by the Rt. Hon. Sir Edward Grey. 12mo, wrappers. London, [1912]
First Edition.

FRANCIS HENRY GRIBBLE

[*Critic and novelist. Born at Barnstaple, 1862; educated privately and at Oxford (1st class in Classics). After a period as classical master in Warwick Grammar School, he went to London to engage in journalism. He was the original editor of "Phil May's Annual."*]

3654 Montreux. *Illustrations in color by J. Hardwicke Lewis and May Hardwicke Lewis.* 8vo, cloth, uncut. London, 1908
First Edition.

3655 Chateaubriand and his Court of Women. *With 6 photogravure portraits.* 8vo, cloth, uncut. New York, 1909
First American Edition.

3656 The Passions of the French Romantics. *With 20 portraits.* 8vo, cloth, uncut. New York, 1910
First American Edition.

3657 RACHEL: Her Stage Life and Her Real Life. *With 6 photogravure portraits.* 8vo, cloth, uncut. New York, 1911
First American Edition.

3658 THE COMEDY OF CATHERINE THE GREAT. *Portraits.* 8vo, cloth, uncut.
First American Edition. New York, 1912

FRANCIS GRIERSON

[*Born at Birkenhead, England, in 1848, he was over forty when he issued his first book, and over fifty when he began to gain widespread recognition as a writer. When he was only a year old, his parents emigrated to America. After several westward moves, the family settled at last in the prairie country of southern Illinois, where Abolitionism was then assuming its first practical expression through the "underground railway," and where a little later Lincoln began his struggle for national leadership. The time was already big with the coming crisis. Men's minds were strongly restless and expectant. A wave of mingled religious and political emotion was sweeping the country. This early environment stamped itself for life on the supersensitive boy. He attended some of those cyclonic revivals that prostrated whole counties in common faith and fear. He watched the mysterious arrivals and departures of frightened, chattering fugitives. He heard Lincoln and Douglas debate.*

In 1863 the family moved east again; and in 1868 Grierson was in Washington, meeting Walt Whitman and practising the art peculiarly his own—the art of improvising on the piano. The next year, when he made his European début in Paris, he won the startled approbation of the most critical audiences in the world. Yet he could not even read music from the sheet. His extraordinary command of the piano remains a mystery.

For some years he wandered about as impulse moved him. A decade intervened between the publication of his first and second volumes. In 1901 he published a third group of essays, "The Celtic Temperament." Then he spent eight years and all his savings on a work of love—"The Valley of Shadows"—in which he gave artistic form to his childhood impressions of Lincoln's time and country. His later works include "The Humour of the Underman" and "La Vie et les Hommes," a volume of essays and aphorisms in French. It would seem that he sees life as a striving, and not as a holding—as a journey and not an arrival. His peculiar pessimism demands progress, not surrender; his intuition rests on logic, his mysticism on science. The self or soul has its own wireless system. Life is moulded within "the precincts of perpetual magic," to use his own phrase.]

3659 MODERN MYSTICISM and Other Essays. 16mo, cloth, uncut.
First Edition. London, 1899

3660 THE CELTIC TEMPERAMENT and Other Essays. 16mo, cloth, uncut.
First Edition. London, 1901

3661 THE VALLEY OF THE SHADOWS. 8vo, boards, cloth back, uncut.
First Edition. London, 1909

3662 THE HUMOUR OF THE UNDERMAN and Other Essays. *Portrait.* 16mo, cloth, uncut. London, 1911
First Edition.

3663 PARISIAN PORTRAITS. *Portrait.* 16mo, cloth, uncut. London, 1911
First Edition.

3664 LA VIE ET LES HOMMES. *Portrait.* 16mo, cloth, uncut. Londres, 1911
First Edition.

3665 THE INVINCIBLE ALLIANCE and Other Essays. 12mo, cloth. London, 1913
First Edition.

3666 PARISIAN PORTRAITS. *Portrait.* 12mo, cloth, uncut. London, 1914
Inscribed: "*To John Quinn with the esteem and the best wishes of Francis Grierson.*" A wrapper addressed to Mr. Quinn by Francis Grierson, with his autograph, is laid in.

3667 PARISIAN PORTRAITS. *Portrait.* 12mo, cloth, uncut. London, 1914

3668 ABRAHAM LINCOLN, the Practical Mystic. 12mo, cloth. New York, 1918
First American Edition. A wrapper addressed to Mr. Quinn by Francis Grierson, and with his autograph, is laid in.

3669 ILLUSIONS AND REALITIES of the War. 12mo, cloth. New York, 1918
First American Edition.

3670 ILLUSIONS AND REALITIES of the War. 12mo, cloth. London, 1919
First English Edition.

3671 [GRIFFITH (ARTHUR).] James Fintan Lalor. Patriot & Political Essayist (1807-49). By L. Fogarty. With a Preface by Arthur Griffith. 12mo, cloth. Dublin, 1918
First Edition.

3672 GRIMM LIBRARY (THE). 19 vols., 12mo, boards, cloth backs, uncut. London, 1894-1909

Comprising: Georgian Folk-Tales. By M. Wardrop; The Legend of Perseus. By E. S. Hartland; The Voyage of Bran, Son of Febal, to the Land of the Living. Translated by Kuno Meyer; The Legend of Sir Gawain. By Jessie L. Weston; The Cuchullin Saga. By E. Hull; The Pre- and Proto-Historic Finns. By J. Abercromby; The Home of the Eddic Poems. By Sophus Bugge; The Legend of Sir Lancelot du Lac. By Jessie L. Weston; The Wife of Bath's Tale. By G. F. Maynadier; Sohrab and Rustem. By M. A. Potter; The Three Days' Tournament. By Jessie L. Weston; The Cattle Raid of Cualnge. By L. Winifred Faraday; The Legend of Sir Perceval. By Jessie L. Weston; An Irish Precursor to Dante. By C. S. Boswell.

Some of the volumes are very scarce.

3673 GRISAR (HARTMANN). Luther. Authorized translation from the German by E. M. Lamond. Edited by Luigi Cappadelta. 6 vols., 8vo, cloth. London, 1913

3674 GROOME (FRANCIS HINDES). Two Gypsy Versions of the Master Thief. [Review.] 8vo, boards, buckram back. [Liverpool, 1892]
Reprinted separate from the *Journal of the Gypsy Lore Society* for January 1892.

3675 ——Gypsy Folk-Tales. 8vo, cloth, uncut. London, 1899
First Edition. With autograph of "*Lionel Johnson, Lincoln's Inn, 1898*" on half-title.

3676 GROSSMITH (GEORGE AND WEEDON). The Diary of a Nobody. *Illustrations by Weedon Grossmith*. 12mo, cloth. Bristol, [1892]
First Edition.

3677 GUEDALLA (PHILIP). Masters and Men. 12mo, cloth, uncut.
First Edition. London, 1923

3678 GUERARD (ALBERT LEON). Five Masters of French Literature. Anatole France, Pierre Loti, Paul Bourget, Maurice Barrès, Romain Rolland. 12mo, cloth. London, [1916]
First Edition.

MAURICE DU CAYLA DE GUERIN

[*Brother of Eugénie de Guérin, "one of the purest and most saintly minds that ever existed upon earth." Born near Albi in Languedoc, in 1810, Maurice died prematurely in 1839, leaving behind "that colossal fragment," as Van Wyck Brooks calls it, "The Centaur," and some other incomplete work—revealing, Saint-Beuve says, "a nature of talent so new, so powerful, so vast, that the word genius seems appropriate to it."*]

3679 THE CENTAUR. The Bacchante. Translated by T. S. Moore. *Woodcuts by T. S. Moore*. 8vo, linen, uncut. London: The Vale Press, 1899
One of 150 copies printed at the Vale Press.

3680 THE CENTAUR and the Bacchante. Two Prose Poems done into English from the French of Maurice de Guérin, by Lucie Page. 16mo, limp boards, uncut. Portland: Mosher, 1903
One of 425 copies on Japan vellum.

3681 GUEST (LADY CHARLOTTE). The Mabinogion, from the Welsh of the Llyfr Coch O Hergest. Translated, with Notes, by Lady Charlotte Guest. *Vignettes*. 8vo, boards, morocco back, gilt top (rubbed).
First Edition of this translation. London, 1877

YVETTE GUILBERT

[*Famous comedy artist, born in Paris, 1869. She was trained for the stage by Landrol, and her distinctive methods soon made her widely known. She visited America in 1895-6, and again the following season; she has also appeared with success in England and Germany. In 1902 she published two novels—"La Vedette" and "Les demi-vieilles." In the same year she became Madame Schiller.*]

3682 La Vedette. 12mo, wrappers, uncut. In a half blue morocco slip case. Paris, 1902
First Edition. Presentation copy from the author, inscribed on half-title: "*A Emile Zola. Avec mon admiration pour l'artist, et ma sympathie admirative aussi pour l'homme. Yvette.*"

3683 How to Sing a Song. The Art of Dramatic and Lyric Interpretation. With an Introduction by Clayton Hamilton. *Numerous illustrations.* 12mo, cloth, uncut. New York, 1918
First Edition.

3684 Yvette Guilbert. *Drawn by H. de Toulouse Lautrec. Seven plates* with short letter-press. Folio, wrappers (torn). N.p., n.d.
One of 350 copies.

3685 GUILLAND (ANTOINE). Modern Germany & her Historians. *Portrait.* 8vo, cloth, uncut. London, 1915
First Edition.

LOUISE IMOGEN GUINEY

[*Poet and essayist: born at Boston, the only child of General Patrick Robert Guiney. She was educated at Elmhurst Academy, Providence, R. I., and by private tutors; and lived abroad for twelve years. In addition to her own individual work she edited editions of J. C. Mangan and Matthew Arnold, and shared with Mrs. Spofford and Alice Brown the authorship of "Three Heroines of English Romance." She died in 1920.*]

3686 Songs at the Start. 12mo, boards, leather back, uncut. Boston, 1884
First Edition.

3687 Goose-Quill Papers. 12mo, cloth, gilt top, uncut. Boston, 1885
First Edition.

3688 The White Sail, and Other Poems. 12mo, cloth, gilt top, uncut (piece torn from front fly-leaf). Boston, [1887]
First Edition.

3689 A Roadside Harp. A Book of Verses. 12mo, original wrappers. Boston, 1893
First Edition.

3690 A Little English Gallery. *Portrait.* 18mo, cloth. New York, 1894
First Edition.

3691 Three Heroines of New England Romance. By Mrs. Harriet P. Spofford, Miss Louise I. Guiney and Miss Alice Brown. *Numerous illustrations by Edmund H. Garrett.* 8vo, vellum boards, gilt top, uncut (covers slightly soiled). Boston, 1894
First Edition. One of 125 copies on Large Paper.

3692 Three Heroines of New England Romance. By Harriet P. Spofford, Miss Louise I. Guiney and Miss Alice Brown. *Numerous illustrations by Edmund H. Garrett.* 12mo, cloth, gilt top. Boston, 1895

3693 Lovers' Saint Ruth's, and Three Other Tales. 12mo, white boards, uncut. Boston, 1895
First Edition. One of 30 copies on China paper.

3694 Nine Sonnets Written at Oxford. *Decorations by Bertram Grosvenor Goodhue*. 12mo, wrappers, uncut. Cambridge: University Press, 1895
First Edition. Privately printed at the University Press.

3695 Songs at the Start. 12mo, cloth, gilt top. Boston, 1895
Second Edition.

3696 Carmen. By Prosper Mérimée. Translated from the French by Edmund H. Garrett, with a Memoir of the Author by Louise Imogen Guiney. *Illustrations*. 12mo, white cloth, gilt top, uncut. Boston, 1896
First Edition of this translation, and the Memoir.

3697 James Clarence Mangan, his Selected Poems. With a Study by the Editor, Louise Imogen Guiney. *Portrait and engraved title*. 12mo, cloth, gilt top, uncut. Boston, 1897
First Edition.

3698 Patrins. To which is Added an Inquirendo Into the Wit & Other Good Parts of His Late Majesty King Charles the Second. 12mo, cloth, uncut.
First Edition. Boston, 1897

3699 "England and Yesterday." A Book of Short Poems. 12mo, cloth, gilt top, uncut. London, 1898
First Edition.

3700 The Sermon to the Birds and the Wolf of Gubbio. Being part of the XVI. Chapter and the entire XXI. Chapter of the Fioretti di San Francesco. 12mo, wrappers, uncut. In a cloth slip case.
Privately Printed, Christmas, 1898
First Edition of this translation. Inscribed: "*A Merry Christmas, dear B. C.*" [Bliss Carman.]

3701 The Martyrs' Idyl, and Shorter Poems. 12mo, cloth, gilt top, uncut.
First Edition. Boston, 1899

3702 Hurrell Froude. Memoranda and Comments. 7 *illustrations*. 8vo, cloth, uncut. London, [1904]
First Edition.

3703 Robert Emmet. A Survey of his Rebellion and of his Romance. *Portrait of Robert Emmet*. 8vo, wrappers, uncut. London, 1904
First Edition.

3704 Some Poems of Lionel Johnson, newly selected. With an Introduction by Louise Imogen Guiney. 12mo, cloth, uncut. London, 1907
First Edition with this Introduction.

3705 Happy Ending. *Frontispiece*. 12mo, boards, cloth back, uncut.
First Edition. One of 550 copies. Boston, 1909

3706 GUTHRIE (JAMES). An Album of Drawings. *With woodcuts*. Small 4to, wrappers, uncut. Shorne, Kent, [1900]

3707 GUYS (CONSTANTIN). Constantin Guys. By Georges Grappe. *Illustrated*. 4to, wrappers, uncut. Washington, n.d.

3708 GWYN (NELL). The Story of Nell Gwyn. By Peter Cunningham. Edited by Gordon Goodman. *Illustrated*. 16mo, cloth, uncut. London, 1903

STEPHEN LUCIUS GWYNN

[*Born in 1864, son of the Rev. John Gwynn, D.D., he was educated at St. Columba's College, Rathfarnham, and was Scholar of Brasenose, Oxford, taking a first in Mods. and Lit. Hum. During 1887-96 he taught Classics (chiefly) in various places; he also did a little writing from 1890 on. In 1896 he went to London and commenced work seriously as a journalist and magazine writer, gradually turning his attention more and more to his books. In 1904 he left London and went to live in Ireland. At the beginning of the War he joined the 7th Leinster Regiment as a private (enlisted man); in April he was commissioned as Lieutenant in the 6th Connaught Rangers; Captain in July; served in France, 1916-17, and was awarded the Legion of Honour. He was M.P. for Galway City 1906-18, and a Member of the Irish Convention, 1917-18.*]

3709 HENRY ESMOND; Pendennis, 3 vols.; Vanity Fair, 3 vols.; Christmas Books. By W. M. Thackeray. With Introductions by Stephen Gwynn. *Frontispieces*. 8 vols., 16mo, buckram, uncut. London, 1899
First Editions with these Introductions.

3710 HIGHWAYS AND BYWAYS in Donegal and Antrim. *Illustrations by Hugh Thomson*. 12mo, cloth, uncut. London, 1899
First Edition.

3711 THE REPENTANCE of a Private Secretary. 12mo, cloth, uncut. London, 1899
First Edition.

3712 THE OLD KNOWLEDGE. 12mo, cloth. London, 1901
First Edition.

3713 THE OLD KNOWLEDGE. 12mo, cloth, uncut. New York, 1901
First American Edition.

3714 THE QUEEN'S CHRONICLER and Other Poems. 12mo, cloth, uncut. London, 1901
First Edition.

3715 TO-DAY AND TO-MORROW IN IRELAND. 12mo, cloth, uncut. Dublin, 1903
First Edition.

3716 THE MASTERS OF ENGLISH LITERATURE. 12mo, cloth. New York, 1904
First American Edition.

3717 THOMAS MOORE. 12mo, cloth. London, 1905
First Edition.

3718 The Fair Hills of Ireland. *Illustrated by Hugh Thomson.* 12mo, cloth, uncut. Dublin, 1906
First Edition.

3719 Fishing Holidays. 12mo, cloth, uncut. Dublin, 1906
First Edition.

3720 The Glade in the Forest and Other Stories. 12mo, cloth, uncut.
First Edition. Dublin, 1907

3721 A Holiday in Connemara. *Illustrated.* 8vo, cloth, uncut.
First Edition. London, [1909]

3722 A Holiday in Connemara. *Illustrated.* 12mo, cloth. New York, 1909
First American Edition.

3723 Charlotte Grace O'Brien. Selections from her Writings and Correspondence, with a Memoir by Stephen Gwynn. *Portrait.* 12mo, cloth.
First Edition. Dublin, 1909

3724 Robert Emmet. A Historical Romance. 12mo, cloth. London, 1909
First Edition.

3725 The Famous Cities of Ireland. *Illustrations by Hugh Thomson.* 12mo, cloth, uncut. Dublin, 1915
First Edition.

3726 Mrs. Humphry Ward. *Portrait.* 16mo, cloth. London, [1917]
First Edition.

3727 For Second Reading. 12mo, boards, buckram back, uncut.
First Edition. Dublin, 1918

3728 John Redmond's Last Years. *Portrait.* 8vo, cloth, uncut.
First Edition. London, 1919

3729 Irish Books and Irish People. 12mo, cloth. Dublin, n.d.
First Edition.

GYPSIES

[romnipen]

3730 Aaron Gow, the Gypsy Blacksmith, n.p., 1908; Gipsies' Advocate. By James Crabb. London, 1832; A Historical Survey of the Customs, Habits, and Present State of the Gypsies. By John Hoyland. York, 1816; The Dialect of the English Gypsies. By B. C. Smart and H. T. Crofton. London, 1875. 4 vols., 8vo and 12mo, various bindings.

3731 Didakei Ditties & Gypsy Dances. Songs of the Open Road. Tunes and Words collected in Hampshire by Alice E. Gillington. Music Arranged and Adapted by Dowsett Sellars. Royal 8vo, wrappers. London, 1911
First Edition.

3732 The Gypsy and Folk-Lore Gazette. Edited by F. S. Atkinson. Vol. 2, Nos. 1-4. 4 Parts., 4to, wrappers. London, 1913
Privately Printed for the Members of the Gypsy and Folk-Lore Club.

3733 A Gypsy Bibliography. By George F. Black. 8vo, cloth.
Liverpool, [1909]
Provisional Issue, 1909. Privately Printed for Members of the Gypsy Lore Society.

3734 A Gypsy Bibliography. By George F. Black. 8vo, half brown morocco, original wrappers bound in. Edinburgh University Press, n.d. [1913]
Gypsy Lore Society. Monographs. No. 1.

3735 Journal of the Gypsy Lore Society. *Illustrated.* New Series, Vols. 1-7 (July 1907-14); Vol. 8, Parts 1 and 2 (1914-15); Vol. 9, Parts 1-4 (1915-16). Together 12 vols., the first seven bound in cloth, the remaining parts in wrappers. Liverpool, etc., v.d.
Printed Privately for the Members of the Gypsy Folk Lore Society.

3736 GYPSY (THE). *Illustrated.* Nos. 1 and 2 [all issued]. 4to, boards and wrappers. London, 1915
A Magazine of short life, but of great artistic merit. Contains stories by Watts-Dunton, Arthur Symons, Arthur Machen, Katharine Tynan, Walter de la Mare, and others, with illustrations by Charles Conder, Allan Odle, Albert Rothenstein, etc. There is also a critical study of Joseph Conrad by Herbert Garland.

3737 HAFIZ. The Poems of Shemseddin Mohammed Hafiz of Shiraz. Now First Completely Done into English Verse, in Accordance with the Original Forms, with a Biographical and Critical Introduction. By John Payne. 3 vols., 8vo, vellum, gilt tops, uncut.
London: The Villon Society, 1901
First Edition of Payne's translation.

3738 HAGGARD (H. RIDER). A Wedding Gift. In *Harry Furniss's Christmas Annual* for 1905. Royal 8vo, wrappers (torn). London, [1905]

3739 HAKE (THOMAS GORDON). Poems. Selected with a Prefatory Note by Alice Meynell, and *a Portrait by Dante Gabriel Rossetti.* 12mo, cloth, uncut. London, 1894
First Edition.

3740 HALE (EDWARD E.). Letters on Irish Immigration. 8vo, half crushed blue levant morocco, gilt top, original wrappers bound in.
Boston, 1852
First Edition. Inscribed on wrapper: "*Francis Wayland, jr. Esq. with the regards of E. E. H.*"

3741 HALE (PHILIP L.). Jan Vermeer of Delft. *With reproductions of all of his work.* Thick royal 8vo, buckram, gilt top, uncut. Boston, [1913]
First Edition.

3742 HALE (WALTER). The Ideal Motor Tour in France. *Illustrations and map.* 12mo, cloth. New York, 1914
First Edition.

LUDOVIC HALEVY

[*French dramatist and librettist; born in Paris, 1834; entered the Civil Service and became chief of the bureau of administration for Algeria and the Colonies, but left public life for literary work. He wrote the libretti for many of Offenbach's comic operas. His comedy "Tricoche et Cacolet" was extraordinarily successful. He was elected to the Academy in 1884; died 1908.*]

3743 L'Invasion. 12mo, wrappers, uncut. Paris, 1872
First Edition. Inscribed on half-title: "*A mon ami Adrien Chabot. Ludovic Halévy.*" Laid in is an A.L.s. (on card), dated May 13, 1896, with typewritten translation.

3744 Un Mariage d'Amour. 12mo, wrappers, uncut. Paris, 1881
First Edition. Inscribed on half-title: "*A Emile Zola, sa devoué confrère, Ludovic Halévy.*"

3745 La Famille Cardinal. 12mo, wrappers, uncut. Paris, 1883
First Edition. Inscribed on half-title: "*Emile Zola, sa devoué confrère. Ludovic Halévy.*"

3746 HALIDAY (CHARLES). The Scandinavian Kingdom of Dublin. Edited with Some Notice of the Author's Life, by John P. Prendergast. *Maps.* Royal 8vo, cloth. Dublin, 1884

3747 HALL (BOLTON). The New Thrift. 12mo, cloth. New York, 1923
Inscribed: "*John Quinn with the admiration of Bolton Hall. Feb. 12, '23.*"

3748 HALL (GEORGE). The Gypsy's Parson. His Experiences and Adventures. *Illustrated.* 8vo, cloth, gilt top, uncut. Philadelphia, n.d.
First Edition with American title-page.

3749 HALL (G. STANLEY). Senescence: The Last Half of Life. Royal 8vo, cloth. New York, 1922
First Edition.

3750 HALLAM (ARTHUR HENRY). Poems. Together with his Essay on the Lyrical Poems of Alfred Tennyson. Edited with an Introduction by Richard Le Gallienne. 12mo, boards, uncut. London, 1893
First Edition in this form.

3751 HAMERTON (PHILIP GILBERT). The Etchings of Rembrandt. *Illustrated.* Royal 8vo, half brown morocco, gilt top, uncut, wrappers bound in. London, 1894

3752 ——The Life of J. M. W. Turner, R.A. *Illustrated.* 12mo, cloth, uncut. London, 1895

3753 [HAMILTON (EMMA, LADY).] Emma, Lady Hamilton. From New and Original Sources and Documents, Together with an Appendix of Notes and New Letters. By Walter Sichel. *Illustrated.* 8vo, cloth, gilt top, uncut. London, 1905

3754 HAMILTON (SIR IAN). The Soul and Body of an Army. 8vo, cloth, uncut. London, 1921
First Edition.

ST. JOHN EMILE CLAVERING HANKIN

[*Born at Southampton in 1870, and educated at Malvern College and Oxford. "The Two Mr. Wetherbys" was written in 1902: before that date he had been known as a dramatic and literary critic, and as a contributor to Punch. "Mr. Punch's Dramatic Sequels" was published in 1901, but its wit is not comparable with that of his "Lost Masterpieces," published three years later. Between 1902 and his death in 1909 he wrote seven plays, and began an eighth. A finely conscientious craftsman in revision and the search for balance and form, he had faith in his finished work, which won the approval of progressive audiences. John Drinkwater writes: "He was working with a clearly defined aim, and he was achieving his purpose as rapidly as any man can hope to do. St. John Hankin the neglected and disappointed dramatist is a myth. At the time of his death he was winning and enjoying the best kind of success, and his end was one of those untimely accidents of temperament and physical circumstance that we are wise to accept without too curious analysis. . . . "*]

3755 DRAMATIC WORKS. With an Introduction by John Drinkwater. *Frontispieces.* 3 vols., 12mo, cloth, gilt tops, uncut. London, 1912

3756 THE CASSILIS ENGAGEMENT: A Comedy in Four Acts. Small 4to, cloth.
First Edition. London, n.d.

3757 THE CHARITY THAT BEGAN AT HOME: A Comedy for Philanthropists. Small 4to, cloth. London, n.d.
First Edition.

3758 THE RETURN OF THE PRODIGAL: A Comedy for Fathers. Small 4to.
First Edition. London, n.d.

3759 THOMPSON: A Comedy in Three Acts. By St. John Hankin and George Calderon. Small 4to, cloth. London, n.d.
First Edition.

3760 HANSSON (LAURA MARHOLM). We Women and Our Authors. An English Rendering from the Second Edition of the German Work, by Hermione Ramsden. 12mo, cloth, uncut. London, 1899
First English Edition.

3761 HAPGOOD (HUTCHINS). The Spirit of the Ghetto. Studies of the Jewish Quarter in New York. *Illustrated.* 12mo, cloth.
Revised Edition. New York, 1909

3762 HAPGOOD (ISABEL FLORENCE). The Epic Songs of Russia. 12mo, cloth. New York, 1916
New Edition, with an Introduction by J. W. Mackail.

3763 HARDEN (MAXIMILIAN). Word Portraits Character Sketches of Famous Men and Women. Translated by Julius Gabe. *Portrait.* 8vo, cloth. New York, 1912

3764 HARDENBERG (FRIEDRICH VON). Novalis: His Life, Thoughts, and Works. Edited and Translated by M. J. Hope. 12mo, cloth, vellum back, gilt top, uncut. Chicago, 1891

3765 HARDIMAN (JAMES). Irish Minstrelsy, or, Bardic Remains of Ireland; with English Poetical Translations. *With portrait of Carolan* (margin slightly stained). 2 vols., 8vo, half calf (slightly rubbed).
First Edition. London, 1831

THOMAS HARDY

[*Born near Dorchester in 1840, and educated at the local schools, by private tuition and private study, and at King's College, London. At the age of 16 he became a pupil of John Hicks, ecclesiastical architect, and later worked at Gothic architecture for some years under Sir A. Blomfield, A.R.A. The influence of these early studies is seen very plainly in his work. In the course of his professional visits to different village churches, he steeped himself in the lore of his native county, for which he revived the name of the old Saxon kingdom of Wessex. His first published work, "How I Built Myself a House," appeared within the hospitable covers of Chambers's Journal—where a very different writer, Arthur Conan Doyle, found his first encouragement. After an unsuccessful attempt, "The Poor Man and the Lady," which George Meredith advised him to reconsider, Hardy produced his first novel, "Desperate Remedies," crude and immature, but interesting in the light it throws on its author's formative stage. He struck a surer note in "Under the Greenwood Tree," an idyllic love story, with a lightness of touch equalled in none of his later work. "A Pair of Blue Eyes" (1873) marked his progress in the study of women and their whimsicalities, though there has always been something artificial in his attitude to the feminine: "Will you, I ask once more, show your belief in me by letting me encircle you with my arm?" With "Far from the Madding Crowd" he gained his first really popular favor. Run as an anonymous serial in the Cornhill Magazine, the story was at first attributed to George Eliot, curiously enough. With the "Return of the Native," his first really fine work, he showed that he was shaking off self-consciousness. "Tess of the D'Urbervilles," unequal but powerful, reveals the development of his philosophy of life, with its fatalistic trend. In "Jude the Obscure" (1895) he gives the fullest expression to his genius for minute and merciless character analysis, both human and porcine. His monumental "The Dynasts" appeared during 1904-8. In 1910 he received the Order of Merit, an extremely restricted distinction which he shared with James Bryce (Lord Bryce), Viscount Morley of Blackburn, Lord Rayleigh, and a few others (among the Civil Members).*]

3766 How I Built Myself a House. In *Chambers's Journal of Popular Literature, Science, and Art*, for March 18th, 1865. Royal 8vo, sewn.
[London, 1865]
First Edition. Never reprinted. Hardy's first published work.

3767 Desperate Remedies. A Novel. 3 vols., 12mo, cloth, uncut (library labels removed, Vols. I and II shaken). London, 1871
First Edition of Hardy's first book. Very rare.

3768 Under the Greenwood Tree. A Rural Painting of the Dutch School. 2 vols., 12mo, cloth, uncut. London, 1872
First Edition.

3769 A Pair of Blue Eyes. A Novel. 3 vols., red cloth, uncut (covers stained) *First Edition.* Very rare. London, 1873

3770 Far from the Madding Crowd. *Illustrated.* 2 vols., 8vo, cloth, uncut (first few pages slightly foxed). London, 1874
First Edition.

3771 The Hand of Ethelberta. A Comedy in Chapters. *Illustrated.* 2 vols., 8vo, cloth, uncut. London, 1876
First Edition. With the Holland bookplate.

3772 The Return of the Native. *Map.* 3 vols., 12mo, cloth (library labels inside front cover, Vol. I shaken). London, 1878
First Edition.

3773 A Pair of Blue Eyes. *Frontispiece.* 12mo, cloth, uncut (library label removed from inside front cover). London, 1880

3774 The Trumpet-Major. A Tale. 3 vols., 12mo, cloth. London, 1880
An immaculate copy of the *First Edition.*

3775 A Laodicean; or, The Castle of the de Stancys. A Story of To-day. 3 vols., 12mo, cloth (library labels removed, end-paper in Vol. I pasted down). London, 1881
First Edition. Vol. III has the Edelheim bookplate.

3776 Two on a Tower. A Romance. 3 vols., 12mo, cloth (shaken and library labels removed). London, 1882
First Edition.

3777 The Mayor of Casterbridge: The Life and Death of a Man of Character. 2 vols., 12mo, cloth. London, 1886
First Edition.

3778 The Woodlanders. 3 vols., 12mo, cloth, uncut. London, 1887
An immaculate copy of the *First Edition.*

3779 A Tragedy of Two Ambitions. *Illustrated.* In the *Universal Review* for December 15, 1888. Royal 8vo, original wrappers, uncut. In a half crushed brown levant morocco slip case. London, [1888]
First appearance of a story afterwards reprinted in "Life's Little Ironies."

3780 Wessex Tales, Strange, Lively, and Commonplace. 2 vols., 12mo, cloth, uncut. London, 1888
First Edition.

3781 The Withered Arm. In *Blackwood's Edinburgh Magazine* for January 1888. 8vo, crushed brown levant morocco, gilt top, uncut, wrappers bound in. Edinburgh, [1888]

3782 Three Notable Stories: Love and Peril; To Be or Not to Be; The Melancholy Hussar. Respectively by the Marquis of Lorne, Mrs. Alexander and Thomas Hardy. 12mo, cloth. London, 1890
The first appearance of Hardy's story, afterwards reprinted in "Life's Little Ironies."

3783 A Group of Noble Dames. 12mo, cloth. [London, 1891]
First Edition.

3784 Tess of the D'Urbervilles. A Pure Woman Faithfully Presented. 3 vols., 12mo, cloth, uncut (stamped name and bookseller's embossed seal on end-papers). [London, 1892]

3785 Ancient Earthworks at Casterbridge. *Illustrated.* In the *English Illustrated Magazine* for Christmas 1893. 8vo, half crushed brown levant morocco, gilt top, uncut, wrappers bound in. London, [1893]

3786 To Please His Wife. In "Stories from *Black and White*" (by various writers). *Illustrated.* 12mo, cloth, uncut. London, 1893
First Edition in book form. Hardy's story appeared in *Black and White* for June 27, 1891, and was later included in "Life's Little Ironies."

3787 The Art of Thomas Hardy. By Lionel Johnson. *Portrait by William Strang*, and a Bibliography by John Lane. 12mo, cloth, uncut.
London, 1894
A *First Edition* of unusual interest. The end-paper bears the inscription: "*Oscar Wilde from John Lane*," and beneath: "*Lionel Johnson from Samuel Smith. 1895.*" The Bodley Head label is on the inside front cover.

3788 The Art of Thomas Hardy. By Lionel Johnson. *Etched portrait by William Strang*, and a Bibliography by John Lane. Small 4to, boards, uncut.
London, 1894
First Edition. One of 150 copies on Large Paper, with portrait signed by the artist.

3789 An Imaginative Woman. *Illustrated.* In the *Pall Mall Magazine* for April 1894. 8vo, half crushed brown levant morocco, gilt top, uncut, wrappers bound in. London, [1894]

3790 Life's Little Ironies. A Set of Tales with Some Colloquial Sketches entitled A few Crusted Characters. 12mo, cloth. [London, 1894]
First Edition.

3791 Thomas Hardy. By Annie MacDonald. *Portrait and map.* 16mo, cloth.
First Edition. London, 1894

3792 Works. The Wessex Novels [with two supplementary volumes of Verse]. *Illustrated.* 20 vols., 12mo, cloth, gilt tops, uncut. [London, 1895]-1913
Complete sets of this, the first Uniform and Complete Edition, rarely occur for sale, because of the great scarcity of "Poems of the Past and the Present." The author has revised and added a Preface to each volume. Vol. I, "Tess of the D'Urbervilles," bears Hardy's autograph on the fly-leaf.
The set includes the following *First Editions.*

"Jude the Obscure." [1896]. First issue, with "Osgood, McIlvaine & Co." lettered on back.

"The Well-Beloved." [1897].

"Wessex Poems, and Other Verses." [1898].

"Poems of the Past and the Present." [1902.] The first and taller issue, in green cloth. Rare.

"A Changed Man, and Other Tales." 1913.

3793 In Scarlet and Grey: Stories of Soldiers and Others, by Florence Henniker, and The Spectre of the Real, by Thomas Hardy. 12mo, cloth, uncut (name on end-paper, slightly shaken). London, 1896
First Edition. "Keynotes" Series.

3794 A Real Conversation with Mr. Thomas Hardy. By William Archer. In the *Pall Mall Magazine* for April 1901. 8vo, half crushed brown levant morocco, gilt top, uncut, wrappers bound in. London, [1901]

3795 The Tramp-Woman's Tragedy; New Year's Eve: A Poem; A Real Conversation with Mr. Thomas Hardy, by William Archer; Thomas Hardy, by Henry W. Nevinson, *with a portrait* and a bibliography. In the *North American Review* for November 1903; The *Fortnightly Review* for January 1907; The *Pall Mall Magazine* for April 1901; The *English Illustrated Magazine* for June 1903, respectively. 8vo, wrappers. In a half blue morocco slip case. New York and London, 1901-7

3796 The Wessex of Romance. By Wilkinson Sherren. *Illustrated.* 12mo, cloth, uncut. London, 1902
First Edition.

3797 The Wessex of Thomas Hardy. Written by Bertram C. A. Windle. *Illustrated by Edmund H. New.* 8vo, cloth, gilt top, uncut. London, 1902
First Edition.

3798 The Dynasts. A Drama of the Napoleonic Wars, in Three Parts, Nineteen Acts, & One Hundred and Thirty Scenes. 3 vols., 12mo, cloth, uncut. London, 1904-8

First Editions. Part I is of the Second Issue with the new title-page.

3799 The Hardy Country. Literary Landmarks of the Wessex Novels. By Charles G. Harper. *Illustrated by the author.* 8vo, cloth, gilt top, uncut. London, 1904
First Edition.

3800 The Farm-Woman's Winter; The Noble Lady's Tale; The Spring Call; Memories of Church Restoration. In the *Pall Mall Magazine* for January 1905; the *Cornhill Magazine* for March 1905; May, and August, 1906, respectively. 4 vols., 8vo, original wrappers. In a half morocco slip case. [New York and London, 1905-6]

First appearances. This appearance of the poem "The Farm-Woman's Winter" is not noticed in either the Webb or Danielson bibliographies.

3801 THE POCKET THOMAS HARDY. Being Selections from the Wessex Novels and Poems of Thomas Hardy. Made by Alfred H. Hyatt. 16mo, limp cloth, gilt top, uncut. London, 1906
First Edition.

3802 SELECT POEMS OF WILLIAM BARNES. Chosen and Edited with a Preface and Glossarial Notes, by Thomas Hardy. *Portrait.* 12mo, limp cloth, gilt top. London, 1908
First Edition.

3803 A SUNDAY MORNING TRAGEDY. In the *English Review* for December 1908. 8vo, half brown morocco, gilt top, wrappers bound in.
London, [1908]
Also contains: contributions by Henry James, Galsworthy, W. H. Hudson, Tolstoy, and Conrad.

3804 TIME'S LAUGHINGSTOCKS, and Other Verses. 12mo, cloth, uncut.
First Edition. London, 1909

3805 AN IMPROMPTU TO THE EDITOR. In the *Cornhill Magazine* for January 1910. 8vo, half crushed brown levant morocco, gilt top, uncut, wrappers bound in. London, 1910

3806 THE TORN LETTER. In the *English Review* for December 1910. 8vo, original wrappers. In a half brown morocco slip case. London, [1910]
The first appearance of a poem reprinted in "Satires of Circumstance."

3807 A THOMAS HARDY DICTIONARY. By F. Outwin Saxelby. *Maps.* 8vo, cloth, gilt top, uncut. London, 1911
First Edition.

3808 THE CONVERGENCE OF THE TWAIN. (Lines on the loss of the *Titanic.*) In the *Fortnightly Review* for June 1912. 8vo, original wrappers, uncut. In a cloth slip case. London, 1912
The first appearance of one of Hardy's most famous poems, later reprinted in "Satires of Circumstance."

3809 THE CONVERGENCE OF THE TWAIN. 12mo, boards, uncut. In a half brown morocco slip case. London, 1912
First Edition in book form. One of ten copies printed for Richard Clay & Sons, and signed by them.

3810 GOD'S FUNERAL. An Allegorical Conception of the present state of Theology. In the *Fortnightly Review* for March 1912. 8vo, original wrappers, uncut. In a cloth slip case. New York, [1912]
The first appearance of this poem, afterwards reprinted in "Satires of Circumstances."

3811 THOMAS HARDY. A Critical Study. By Lascelles Abercrombie. *Portrait.* 8vo, cloth, gilt top, uncut. London, 1912
First Edition.

3812 Thomas Hardy. A Critical Study. By Lascelles Abercrombie. *Portrait.* 8vo, cloth, gilt top, uncut. New York, 1912
First American Edition.

3813 Works in Prose and Verse, with Prefaces and Notes. *Frontispieces and maps.* 22 vols., cloth, gilt tops, uncut. London, 1912-9
Wessex Edition. The first volume of this Definitive Edition, "Tess of the D'Urbervilles," contains in addition to a new General Preface, a few pages in Chapter X that have never before appeared in print. Although they were in the original manuscript they were overlooked.

3814 The Bookman. Christmas Double Number. *Numerous illustrations, some in color.* Folio, wrappers. [London, 1913]
Contains a Biographical Sketch of Thomas Hardy by John Bailey, and a portfolio of colored plates by Hugh Thomson.

3815 The Place on the Map: A Poor Schoolmaster's Story. In the *English Review* for September 1913. 8vo, original wrappers. In a cloth slip case. London, [1913]

3816 Thomas Hardy's Wessex. By Hermann Lea. *Profusely illustrated.* 8vo, cloth, gilt top. London, 1913
First Edition.

3817 Under the Greenwood Tree. A Rural Painting of the Dutch School. *Illustrated by Keith Henderson.* 8vo, cloth, gilt top. New York, 1913
First Edition in this form.

3818 Satires of Circumstance. Lyrics and Reveries, with Miscellaneous Pieces. 12mo, cloth, uncut. London, 1914
First Edition.

3819 The Book of France. Edited by Winifred Stephens. *Illustrated.* Small 4to, cloth. London, 1915
First Edition. Contains two translations by Hardy from the French of J. H. Rosny Aîné, and Remy de Gourmont.

3820 A Bibliography of the Works of Thomas Hardy: 1865-1915. By A. P. Webb. *Portrait and facsimile.* 12mo, cloth, gilt top. London, 1916
First Edition.

3821 The First Editions of the Writings of Thomas Hardy and Their Values. A Bibliographical Handbook for Collectors, Booksellers, Librarians, and Others. By Henry Danielson. 12mo, boards, vellum back, uncut.
First Edition. One of 18 copies on hand-made paper. London, 1916

3822 In Time of "The Breaking of Nations." Small 4to, original wrappers. In a half brown morocco slip case. N.p., [1916]
One of 25 copies privately printed for Clement Shorter and signed by him. The poem first appeared in the *Saturday Review* for January 29, 1916.

3823 Selected Poems. *Vignette portrait on title-page.* 12mo, cloth, uncut.
First Edition. London, 1916

3824 THOMAS HARDY. By Harold Child. *Portrait.* 12mo, cloth.
First Edition. London, [1916]

3825 THOMAS HARDY. A Study of the Wessex Novels. By H. C. Duffin. 12mo, cloth. Manchester, 1916
First Edition.

3826 TO SHAKESPEARE after Three Hundred Years. Small 4to, original wrappers, uncut. In a half blue morocco slip case. [London, 1916]
First Edition. One of 50 copies printed at the Chiswick Press for Florence Emily Hardy, and initialled by her.

3827 A CALL TO NATIONAL SERVICE; An Appeal to America; Cry of the Homeless. Small 4to, original wrappers, uncut. In a half blue morocco slip case. [London, 1917]
First Edition. One of 25 copies printed at the Chiswick Press for Florence Emily Hardy, and initialled by her.

3828 ENGLAND TO GERMANY. The Pity of it. I met a Man. A New Year's Eve in War Time. [Four Poems.] Small 4to, original wrappers, uncut. In a half blue levant morocco slip case. [London, 1917]
First Edition. One of 25 copies privately printed at the Chiswick Press for Florence Emily Hardy, and initialled by her. The first poem had not previously been printed.

3829 THE FIDDLER'S STORY. A Jingle of the Times. Small 4to, original wrappers, uncut. In a half blue morocco slip case. [London, 1917]
First Edition. One of 25 copies printed at the Chiswick Press for Florence Emily Hardy, and initialled by her.

3830 MOMENTS OF VISION, and Miscellaneous Verses. 12mo, cloth, uncut.
First Edition. London, 1917

3831 WORKS. *Frontispieces and maps.* 37 vols., 8vo, cloth, uncut.
London, 1919-20
Mellstock Edition. One of 500 sets, signed by the author.

3832 A DULL DAY IN LONDON and Other Sketches. By Dora Sigerson. With an Introductory Note by Thomas Hardy. 12mo, cloth. London, [1920]
First Edition.

3833 LATE LYRICS AND EARLIER, with Many Other Verses. 12mo, cloth, uncut.
First Edition. London, 1922

3834 THOMAS HARDY'S DORSET. By R. Thurston Hopkins. *Illustrated.* 8vo, cloth. London, [1922]
First Edition.

3835 HARE (CHRISTOPHER). Life and Letters in the Italian Renaissance. *Illustrated.* 8vo, cloth, gilt top. New York, 1915
First American Edition.

3836 HARGADON (M. A.). A Lovely Home. 12mo, wrappers.
First Edition. Dublin, 1915

3837 HARLAND (HENRY). Grey Roses. *With cover-design and title-page by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1895
First Edition. "Keynotes" Series.

3838 [HARMSWORTH (R. LEICESTER).] Japanese Colour-Prints lent by R. Leicester Harmsworth [to the Victoria and Albert Museum. Catalogued and described with an introduction by Edward F. Strange]. *Illustrated.* 8vo, wrappers. London, 1913

3839 HARNACK (ADOLF). Monasticism: Its Ideals and History. And the Confessions of St. Augustine. Two Lectures. Translated by E. E. Kellett, and F. H. Marseille. 12mo, cloth, uncut. London, 1901
First Edition of this translation.

3840 ——What is Christianity? Translated by Thomas Bailey Saunders. 8vo, cloth, gilt top. New York, 1901
Revised Edition.

3841 HARPER (GEORGE MCLEAN). Charles-Augustin Sainte-Beuve. *Portrait.* 12mo, cloth, gilt top, uncut. Philadelphia, 1909
First Edition.

FRANK HARRIS

[*Born in Galway, Ireland, 1854; came first to the United States in 1870; educated at different universities—Kansas, Heidelberg, Göttingen, etc. Admitted to the Kansas bar, 1875, but returned to Europe and made his mark in the magazine world, particularly as editor of the Fortnightly Review, and then of the Saturday Review, which became very pungent and powerful under his control. He was a close friend of Oscar Wilde, whom he did not desert in the time of trouble; and, like Wilde, he has been one of the most brilliant talkers of his time. He returned to America some years ago, and edited Pearson's Magazine; but he is now in Europe again. A man of exceptional ability, but rather combative, and, in his latest work, carrying frankness beyond agreeable limits.*]

3842 ELDER CONKLIN, and Other Stories. 8vo, cloth. London, 1895
Inscribed on title-page: "*With Frank Harris's Compliments, Nov. '98.*"

3843 HOW TO BEAT THE BOER: A Conversation in Hades. 8vo, wrappers.
First Edition. London, 1900

3844 MONTES THE MATADOR, and Other Stories. 8vo, cloth.
London, 1900
First Edition. Inscribed on half-title: "*With the compliments of the author. Dec. 1900.*"

3845 THE BOMB. 12mo, cloth (stained). London, [1908]
First Edition.

3846 The Bomb. 12mo, cloth. New York, 1909
First American Edition. James Huneker's copy, with his book-label. Inscribed on the title-page, in Huneker's autograph: "*A slimy book—Cohen is his name—An asinine version of a tragic affair—1886 in Chicago, and he has the abominable taste to use real names, and to make poor Schwanbelt a miserable Cockney hero.*" Pencilled comments of great bitterness occur on nearly every page of the book.

3847 The Man Shakespeare, and his Tragic Life-Story. 8vo, cloth, gilt top, uncut. New York, 1909
First American Edition.

3848 Montes the Matador, and Other Stories. 12mo, cloth.
First American Edition. New York, 1910

3849 Shakespeare and His Love: A Play in Four Acts and an Epilogue. 12mo, cloth, uncut. London, [1910]
First Edition.

3850 The Man Shakespeare, and His Tragic Life-Story. 8vo, cloth.
Revised Edition. London, [1911]

3851 The Women of Shakespeare. *Portrait.* 8vo, cloth. London, [1911]
First Edition.

3852 Unpath'd Waters. 12mo, cloth, uncut. London, 1913
First Edition.

3853 Great Days. 12mo, cloth. London, 1914
First Edition.

3854 The Yellow Ticket, and Other Stories. 12mo, cloth. London, 1914
First Edition.

3855 Contemporary Portraits. *With portraits.* 8vo, cloth. London, [1915]
First Edition.

3856 Contemporary Portraits. *With portraits.* 8vo, cloth, gilt top, uncut. New York, 1915
First American Edition. With the publisher's card inscribed in his autograph: "*The first complete copy . . . June 21-15*" laid in.

3857 Contemporary Portraits. Second Series. *Portraits.* 12mo, cloth.
First Edition. New York, [1919]

3858 Contemporary Portraits. (Third Series). *Portraits.* 12mo, cloth.
First Edition. New York, [1920]

3859 A Mad Love: The Strange Story of a Musician. 12mo, wrappers.
First Edition. New York, 1920

FREDERIC HARRISON

[*Born in London, 1831; educated at King's College, London, and at Wadham College, Oxford (Fellow and tutor, 1854-6); Hon. D.C.L., Oxford; Hon. Litt.D., Cambridge; barrister, Lincoln's Inn, 1858; Professor of Jurisprudence and International Law to Inns of Court, 1877-89; Rede's Lecturer, Cambridge, 1900; Washington Lecturer, Chi-*

cago, 1901; President of English Positivist Committee, 1880-1905; J.P. for Kent and Somerset. He has given much labor and time to the cause of education for working men and women.]

3860 JOHN RUSKIN. 12mo, cloth. London, 1902

3861 MEMORIES AND THOUGHTS: Men—Books—Cities—Art. 8vo, cloth, uncut. *First Edition.* London, 1906

3862 AUTOBIOGRAPHIC MEMOIRS. *Portraits.* 2 vols., 8vo, cloth, uncut. *First Edition.* London, 1911

3863 AMONG MY BOOKS: Centenaries, Reviews, Memoirs. 8vo, cloth, uncut. *First Edition.* London, 1912

3864 THE GERMAN PERIL: Forecasts 1864-1914, Realities 1915, Hopes 191-. 12mo, cloth. London, [1915] *First Edition.*

3865 ON SOCIETY. 8vo, cloth, uncut. London, 1918 *First Edition.*

3866 ON JURISPRUDENCE and the Conflict of Laws. With Annotations by A. H. F. Lefroy. 8vo, cloth. Oxford, 1919 *First Edition.*

FRANCIS BRET HARTE

[*Born at Albany, New York, in 1839. He went to California in 1854, and found work in a San Francisco newspaper office, at first as a printer and finally as an editor. For a time he edited the Overland Monthly, and then held a professorship at the University of California. In 1878 he was appointed United States consul at Crefeld, and in 1880 at Glasgow. He died in 1902, leaving some of the most original American work of the century.*]

3867 WRITINGS. Standard Library Edition. *Illustrated.* 19 vols., 12mo, cloth, gilt tops, uncut. Boston, [1899-]1903

3868 A SAPPHO OF GREEN SPRINGS. *In Lippincott's Monthly Magazine* for May 1890. 8vo, wrappers, uncut. In a half brown morocco slip case. Also contains "Karma," by Lafcadio Hearn. Philadelphia, [1890]

3869 CONDENSED NOVELS. Second Series. New Burlesques. 12mo, cloth. *First Edition.* Boston, 1902

3870 OPENINGS IN THE OLD TRAIL. 12mo, cloth. Boston, 1902 *First Edition.*

3871 BRET HARTE. By Henry W. Boynton. *Portrait.* 12mo, cloth, gilt top, uncut. New York, 1903 *First Edition.*

3872 THE LIFE OF BRET HARTE. With Some Account of the California Pioneers. By Henry Childs Merwin. 8vo, cloth, gilt top, uncut. Boston, 1911 *First Edition.*

3873 HARTLAND (EDWIN SIDNEY). Ritual and Belief: Studies in the History of Religion. 8vo, cloth. London, 1914
First Edition.

3874 HARTMANN (SADAKICHI). My Rubaiyat. *Portrait.* Small 4to, cloth. Saint Louis, [1913]
First Edition. Wrapper laid in, addressed to Mr. Quinn in the author's autograph and with his signature.

3875 HARVEY (WILLIAM). Irish Life and Humour in Anecdote and Story. *Illustrated.* 12mo, cloth, gilt top, uncut (slightly shaken).
First Edition. Stirling, n.d.

3876 HASTINGS (CHARLES). The Theatre: Its Development in France and England, and a History of its Greek and Latin Origins. With an Introductory Letter from Monsieur Victorien Sardou. Translated by Frances A. Welby. 8vo, cloth. London, 1901
First Edition.

GERHARDT HAUPTMANN

[*One of the greatest of modern German dramatists; born at Salzbrunn, 1862, the son of an hotel keeper and grandson of a weaver. In his earlier years he entertained the idea of becoming a sculptor, and, visiting Italy, he established a studio in Rome, but met with little success. Returning to Germany in 1885, he married and turned to literary work. His first effort was an epic—"Promethidenbos," 1885. The dramas which followed showed the influence of Zola, Ibsen and Tolstoy, a spirit of revolt against the social conditions and ideals of a militaristic and capitalistic state. For a time Hauptmann, with Sudermann, led a second Young German movement. Up to 1892 his work was almost morbidly ethical. But in "Kollege Crampton" and "Der Biberpelz" he showed that he could paint charming pastels of a humorous character. In 1912 he was awarded the Nobel Prize for literature.*]

3877 HANNELE: A Dream Poem. Translated by William Archer. *Portrait.* 12mo, cloth, uncut. London, 1894
First Edition of this translation. Presentation copy, inscribed on endpaper: "*E. C. Stedman, Esq., with Wm. Heinemann's kind regards. Oct. 20, '94.*" With the Stedman bookplate.

3878 THE COMING OF PEACE (A Family Catastrophe). Translated by Janet Achurch and C. E. Wheeler. 12mo, cloth. London, 1900
First Edition of this translation.

3879 THE WEAVERS: A Drama of the Forties. Translated by Mary Morison. 12mo, cloth. New York, 1911
English Edition with American imprint.

3880 DRAMATIC WORKS. Edited by Ludwig Lewisohn. 4 vols., 12mo, cloth. London, [1913-14]

3881 PARSIVAL. Translated by Oakley Williams. 12mo, cloth.
First Edition of this translation. New York, 1915

3882 Atlantis. Translated by Adele and Thomas Seltzer. 12mo, cloth.
First Edition of this translation. London, n.d.

ERNEST B. HAVELL

[*Born in 1861; educated at Reading School, the Royal College of Art, Paris studios, and by private study in Italy. Superintendent of the Madras School of Arts, 1884-92; Principal of the Calcutta School of Art and Keeper of the Government Art Gallery, 1896-1906. Reorganized art education on Indian lines and helped to form the New School of Indian Painting, besides initiating a movement for the revival of hand-loom weaving, which has since made considerable progress throughout India. As Fellow of the University of Calcutta he took an active part in university reform, and helped to revise the system of vernacular education in Bengal.*]

3883 The History of Aryan Rule in India from the Earliest Times to the Death of Akbar. *Illustrated.* Thick 8vo, cloth, gilt top, uncut.
London, 1908

Inscribed on half-title: "*John Quinn, From T. W. Rolleston, New Year, 1919.*"

3884 Indian Sculpture and Painting. *Illustrated by Typical Masterpieces,* with an Explanation of their Motives and Ideals. Royal 8vo, cloth.
First Edition. London, 1908

3885 The Ideals of Indian Art. *Illustrated.* Royal 8vo, cloth. London, 1911
First Edition.

3886 A Handbook to Agra and the Taj, Sikandra, Fatehpur-Sikri, and the Neighborhood. *Illustrated.* 12mo, cloth. London, 1912
Revised Edition, with Appendix.

3887 Indian Architecture: Its Psychology, Structure, and History from the First Muhammadan Invasion to the Present Day. *Illustrated.* Small 4to, cloth, gilt top. London, 1913
First Edition.

3888 The Ancient and Medieval Architecture of India: A Study of Indo-Aryan Civilization. *Illustrated.* Small 4to, cloth, gilt top. London, 1915
First Edition.

3889 A Handbook of Indian Art. *Illustrated.* 8vo, cloth. London, 1920
First Edition.

3890 The History of Aryan Rule in India from the Earliest Times to the Death of Akbar. *Illustrated.* Thick 8vo, cloth, uncut. New York, n.d.
First Edition with American imprint.

3891 HAVERFIELD (F.). The Study of Ancient History in Oxford. 8vo, wrappers, uncut. London, 1912
First Edition.

3892 HAWKER (ROBERT STEPHEN). Memorials of the late Robert Stephen Hawker. Collected, Arranged and Edited by the Rev. Frederick George Lee. *Illustrated.* 8vo, cloth. London, 1876
First Edition. With the Forman bookplate.

3893 ——Poetical Works. Edited from the Original Manuscripts and Annotated Copies together with a Prefatory Notice and Bibliography, by Alfred Wallis. *Illustrated.* 12mo, cloth, gilt top, uncut. London, 1899
First complete Edition.

NATHANIEL HAWTHORNE

[*The son of a ship-master; born at Salem, Mass., 1804. In 1825 he graduated at Bowdoin College, Longfellow being one of his classmates. After leaving college he spent several years in study and comparative seclusion, writing occasionally for the papers and periodicals. In 1843 he removed to Concord, residing in the Old Manse, which provided a title for his "Mosses from an Old Manse," published in 1846. In the same year he received the appointment of Surveyor of the Port of Salem, relinquishing the position with a change of administration. His celebrated "Scarlet Letter" appeared in 1850. President Franklin Pierce, his lifelong friend, appointed him United States Consul at Liverpool, and he held this office for four years, after which he spent some time travelling on the Continent. He is said to have suffered from excessive diffidence at college, and his high imaginative powers were always associated with an almost morbid sensibility. He died in 1864.*]

3894 Complete Writings. *With portraits, illustrations, and facsimiles.* 22 vols.; Nathaniel Hawthorne, by George E. Woodberry. *Portrait.* Together 23 vols., 8vo, cloth, uncut. Boston, 1900-2
500 sets of the "Writings" were issued, and 600 of the Biography, all on Large Paper.

3895 Hawthorne and His Circle. *Illustrated.* 8vo, cloth, gilt top, uncut.
First Edition. New York, 1903

3896 The Proceedings in Commemoration of the One Hundredth Anniversary of the Birth of Nathaniel Hawthorne. Held at Salem, Massachusetts, June 23, 1904. *Portraits.* 8vo, boards, cloth back, uncut.
Salem, 1904
First Edition. One of 250 copies. Contains contributions from Henry James, Andrew Lang, J. M. Barrie, and others.

3897 The Hawthorne Centenary Celebration at The Wayside, Concord, Massachusetts: July 4-7, 1904. *Illustrated.* 12mo, cloth, gilt top.
First Edition. Boston, 1905

3898 HAY (IAN). The Oppressed English. 16mo, cloth. Garden City, 1917
First Edition.

3899 [HAY (JOHN).] The Life and Letters of John Hay. By William Roscoe Thayer. *Illustrated.* 2 vols., 8vo, cloth, uncut. Boston, 1915
First Edition. One of 300 copies bound wholly uncut.

3900 HAYES (F. W.). "Those Wretched Rates!" 16mo, sewn.
London: The Fabian Society, 1908

3901 HAYNES (E. S. P.). Standards of Taste in Art. Small 4to, wrappers, uncut. London, 1904
First Edition.

3902 HAZEN (CHARLES DOWNER). Fifty Years of Europe: 1870-1919. *Maps.* 12mo, cloth. New York, 1919
First Edition.

3903 HAZLITT (WILLIAM—1778-1830). Liber Amoris, or, The New Pygmalion, with Additional Matter now printed for the first Time from the Original Manuscripts. With an Introduction by Richard Le Gallienne. *Portrait and facsimile.* Small 4to, cloth, uncut.
One of 500 copies. N.p.: Privately Printed, 1894

3904 HAZLITT (WILLIAM CAREW). The Confessions of a Collector. 12mo, cloth. London, 1897

3905 ——Four Generations of a Literary Family. The Hazlitts in England, Ireland, and America, their Friends and their Fortunes, 1725-1896. *Portraits.* 2 vols., 8vo, cloth, uncut. London, 1897
First Edition.

3906 ——Lamb and Hazlitt. Further Letters and Records hitherto Unpublished. Edited by Hazlitt. 12mo, cloth, uncut. New York, 1899
First American Edition.

3907 HEAD (JAMES H., Editor). Jewels from the Quarry of the Mind. *Frontispiece.* 12mo, cloth, gilt top. Boston, 1862
First Edition.

3908 HEADLAM (CECIL). Provence and Languedoc. *With 16 illustrations and a map.* 8vo, cloth, uncut. London, n.d.
First Edition.

3909 HEALY (JOHN). Insula Sanctorum et Doctorum, or, Ireland's Ancient Schools and Scholars. *With map.* 8vo, cloth. Dublin, 1897
Third and corrected edition.

3910 HEALY (TIMOTHY M.). Stolen Waters. 8vo, cloth. London, 1913
First Edition.

3911 ——The Great Fraud of Ulster, 8vo, cloth. Dublin, 1917
First Edition.

LAFCADIO HEARN

[*Born in the Ionian Isles, 1850, his father being Irish and his mother Greek. Educated in England and France, he came to the United States when he was 19 and engaged in journalism in Cincinnati, and then in New Orleans and New York. In 1891 he went to Japan as a correspondent, but soon gave up his connection with the press, secured an appointment to teach English in the University of Tokyo, married a Japanese wife, and became a Japanese citizen. He now devoted his rare gifts to the interpretation of the contrasting civilizations of East and West. The social importance of his work has per-*

haps not been fully recognized even yet; but the exquisiteness of his literary art is beyond dispute. Yoné Noguchi, the Japanese poet, declared: "We Japanese have been regenerated by the magic of his work and rebaptized by his enthusiasms. Imaginations, forgotten during generations, again thrilled the living air, and the antique beauty, long hidden beneath the dust, rose before us with a new splendor."

Hearn's personality and his relations with his friends have been widely and not always judiciously discussed. M. de Smet speaks of him as "a man whose singular destiny was one of the most painful and significant of our time." Extremely sensitive, and yet almost appallingly candid, he found it easy to be misunderstood: but, though he seemed to lose some of his friends, there were others who called out, in his letters, the best that was in him—"the story of a man of true genius who fought a brave fight through long years against poverty, half-blindness, and all the misfortunes of an untoward fate, until he finally achieved some image of the Ideal that haunted him, and set his light on a hill where all the world might see it." His imperfect sight undoubtedly influenced his methods and moods ("those half-veiled eyes, that yet saw so deeply into the spiritual Mystery that enfolds our sensuous life"): but his observation and thought were as luminous and controlled as his prose. The unsparing discipline to which he subjected himself in his translations was characteristic and fruitful. His religion was in his art, and that art is so harmonious and tranquil that the fastidious labor involved in his simplicity seems scarcely realizable. "All the best work is done the way ants do things—by tiny but untiring and regular additions." This is not true for everyone, but it was true for him. Perhaps he took his work just a little too seriously. "Work with me is a pain—no pleasure till it is done. It is not voluntary; it is not agreeable. It is forced by necessity. The necessity is a curious one. The mind, in my case, eats itself when unemployed." Not Flaubert himself held a more rigorous conception of the function and obligation of the writer—the priestship of art. But it is possible to be too sacerdotal.

Hearn's compensation was not large in his lifetime. Of money, or success in the common acceptance of the word, there was so little for him that he may rightly be said to have given all his work—and a great deal of his life with it—for art's sake. Yet, to quote the phrase that Max Beerbohm fashioned in the fine insolence of youth, he had acceded to his niche. He was one of those artists "avoided by false fame," as M. de Smet writes. "His entrance into the literary pantheon was made quietly and in a manner wholly natural. He found himself one day consecrated as a great, a very great writer, without anybody being disturbed about it." This was true in England; less true in America until later years.]

3912 One of Cleopatra's Nights, and Other Fantastic Romances, by Théophile Gautier. Faithfully translated by Lafcadio Hearn. *Portrait.* 8vo, cloth, gilt top. New York, 1882

First Edition. A fine copy with the publisher's name lettered in capitals. This is the first of Hearn's books to bear his name on the title-page.

3913 Chapters on Evolution. By Andrew Wilson. *Illustrated.* 12mo, cloth. New York, 1883

First Edition. Lafcadio Hearn's copy, with his name stamped on title-page, half-title, and fly-leaf; his autograph on end-paper: "*Lafcadio Hearn, New Orleans, 1883*" and notes on fly-leaf very possibly in his hand.

3914 Stray Leaves from Strange Literature. 12mo, original brown cloth (two small holes in title-page from attempted erasure of former owner's name). Boston, 1884
First Edition.

3915 Stray Leaves from Strange Literature. 12mo, original light green cloth (name on half-title). Boston, 1884
First Edition.

3916 "Gombo Zhèbes." Little Dictionary of Creole Proverbs, selected from Six Creole Dialects. Small 4to, original blue cloth. New York, 1885
First Edition. With note on fly-leaf: "*This copy similar to one filed in W.*[ashington] *Copyrighted April 9-1885, filed April 9-1885.*"

3917 "Gombo Zhèbes." Little Dictionary of Creole Proverbs, selected from Six Creole Dialects. Small 4to, original brown cloth. New York, 1885
First Edition.

3918 Historical Sketch Book and Guide to New Orleans and Environs. [By Lafcadio Hearn and others.] *Illustrated.* 12mo, limp cloth (map missing). New York, 1885
First Edition. Accompanying this is the large folio "World's Industrial and Cotton Centennial Exposition" Map, folded to 12mo, in cloth covers, to take the place of the small folio "Map of the City of New Orleans," published by Staub, which is often missing.

3919 Some Chinese Ghosts. 12mo, original yellow cloth, uncut. Boston, 1887
First Edition. One of the scarcest of Hearn items, since all but a few copies were destroyed after Hearn's quarrel with the publisher.

3920 Some Chinese Ghosts. 12mo, original scarlet cloth, uncut. Boston, 1887
A beautiful copy of the extremely rare *First Edition.*

3921 Chita: A Memory of Last Island. 12mo, cloth. New York, 1889
First Edition. This was Hearn's first work of fiction.

3922 The Crime of Sylvestre Bonnard (Member of the Institute). By Anatole France. The translation and Introduction by Lafcadio Hearn. 12mo, wrappers. In a half blue morocco slip case. New York, 1890
First Edition.

3923 The Crime of Sylvestre Bonnard (Member of the Institute). By Anatole France. The translation and Introduction by Lafcadio Hearn. 12mo, cloth, uncut. New York, 1890
The rare *First Issue of the First Edition.* Only about twenty copies are believed to have been issued uncut, in brown cloth.

3924 Two Years in the French West Indies. *Illustrated.* 12mo, cloth.
First Edition. New York, [1890]

3925 Youma: The Story of a West-Indian Slave. *Frontispiece.* 12mo, original mottled cloth, uncut. New York, 1890
First Issue of the First Edition.

3926 YOUMA: The Story of a West-Indian Slave. *Frontispiece.* 12mo, original blue figured cloth, uncut. New York, 1890
First Issue of the First Edition.

3927 YOUMA: The Story of a West-Indian Slave. *Frontispiece.* 12mo, original blue cloth. New York, 1890
First Edition.

3928 YOUMA: The Story of a West-Indian Slave. *Frontispiece.* 12mo, original red cloth. New York, 1890
First Edition.

3929 GLIMPSES OF UNFAMILIAR JAPAN. 2 vols., 12mo, cloth, gilt tops, uncut. *First Edition.* Scarce. Boston, 1894

3930 THREE POPULAR BALLADS. In the *Transactions of the Asiatic Society of Japan* for December 1894. 8vo, half blue morocco, gilt top, uncut, wrappers bound in. Yokohama, 1894

3931 "OUT OF THE EAST": Reveries and Studies in New Japan. 12mo, cloth, uncut. Boston, 1895
First Edition.

3932 KOKORO: Hints and Echoes of Japanese Inner Life. 12mo, cloth, gilt top. *First Edition.* Boston, 1896

3933 GLEANINGS IN BUDDHA FIELDS: Studies of Hand and Soul in the Far East. 12mo, cloth. Boston, 1897
First Edition.

3934 JAPANESE FAIRY TALES: The Boy who Drew Cats; The Goblin Spider; The Old Woman who Lost her Dumpling; Chin Chin Kobakama. *Illustrated.* 4 vols., royal 8vo and 12mo, wrappers, stitched, Japanese style. In a half brown morocco slip case. [Tokyo, 1898-1903]
First Edition. The excessively rare Large Paper Edition, printed throughout on plain paper. With an A.L.s. from Kazuo Koizumi, Lafcadio Hearn's son, laid in. Referring to this almost unknown edition of the celebrated "Fairy Tales," he writes: "*My father was fond of that* larger edition *on* the plain paper . . . *But in spite of my father's taste, that edition has been out of print for a very long time and cannot be got in Tokyo.*"

3935 JAPANESE FAIRY TALES: The Boy who Drew Cats; The Goblin Spider; The Old Woman who Lost her Dumpling; Chin Chin Kobakama. *Illustrated*, and printed throughout on crêpe paper. 4 vols., 12mo and 16mo, wrappers, stitched, Japanese style. [Tokyo, 1898-1903]
First Edition.

3936 EXOTICS AND RETROSPECTIVES. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, 1899

3937 IN GHOSTLY JAPAN. *Illustrated.* 12mo, cloth, gilt top, uncut.
First Edition. Boston, 1899

3938 "OUT OF THE EAST": Reveries and Studies in New Japan. 12mo, cloth. Boston, 1899

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3940 Gleanings in Buddha Fields: Studies of Hand and Soul in the Far East. 12mo, cloth, gilt top, uncut. Boston, 1900

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3942 One of Cleopatra's Nights, and Other Fantastic Romances. By Théophile Gautier. Translated by Lafcadio Hearn. 12mo, cloth, gilt top, uncut. New York, 1900

3943 Shadowings. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, 1900
First Edition.

3944 A Japanese Miscellany. *Illustrated.* 12mo, cloth, gilt top, uncut.
First Edition. Boston, 1901

3945 Complete Autograph Manuscript of "Mimi-Nashi-Hoïchi," written on 47 pages, octavo, and bound in figured Japanese silk. In a crushed brown levant morocco solander case. [1902]

This is a very beautiful Manuscript, written in Hearn's most legible hand, and with great care, even to the placing of the notes here and there in the tale, indicated with asterisks. He has written a half-title for the Manuscript, in the lower corner of which is his signature, dated Tokyo, Japan, June 5, 1902. This story appeared in the *Atlantic Monthly* for August 1903, a copy of which accompanies the Manuscript.

[see illustration]

3946 The Story of Mimi-Nashi-Hoïchi; The Dream of Akinosuké; A Letter from Japan; The Story of Ito Norisuké. In the *Atlantic Monthly* for August 1903, March and November 1904, and January 1905. 8vo, wrappers, uncut. In a half brown morocco slip case (wrappers loose).
Boston, [1903-5]

Vol. III also contains "Was Walter Scott a Poet?", by Arthur Symons.

3947 Japan: An Attempt at Interpretation. *Frontispiece.* 12mo, cloth, gilt top.
First Edition. New York, 1904

3948 Kwaidan: Stories and Studies of Strange Things. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, 1904
First Edition.

3949 Kwaidan: Stories and Studies of Strange Things. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, 1904
Second Impression.

3950 The Romance of the Milky Way, and Other Studies. 12mo, cloth, uncut. Boston, 1905
First Edition.

an artist!" — "Never was playing like this heard in our own province!" — "Not in all the empire is there another such singer as Hōichi". Then fresh courage came to him; and he played and chanted even better than before; and a hush of amazement deepened about him. But when at last he came to tell the fate of the fair and the helpless, — the piteous perishing of the women

3951 Stranger than Fiction: The Romance of the Milky Way; Ultimate Questions; Letters of a Poet to a Musician: Lafcadio Hearn to Henry E. Krehbiel; Two Memories of a Childhood. In the *Atlantic Monthly* for April, August and September 1905, the *Critic and Literary World* for April 1906, and the *Atlantic Monthly* for October 1906. 5 nos., 8vo, wrappers, uncut. In a half brown morocco slip case.
Boston and New York, [1905-6]

3952 Biographic Clinics. Volume IV. By George M. Gould. 12mo, cloth, gilt top, uncut. Philadelphia, 1906
First Edition. Chapter VI (pp. 209-40) deals with Hearn. On the end-paper is inscribed the following: "*This precedes Dr. Gould's 'Concerning Lafcadio Hearn' by two years. Letter, p. 230.*"

3953 The Crime of Sylvestre Bonnard (Member of the Institute). By Anatole France. The translation and Introduction by Lafcadio Hearn. 12mo, cloth. New York, 1906

3954 Life and Letters. By Elizabeth Bisland. *Illustrated.* 2 vols., cloth, uncut. Boston, 1906
First Edition. One of 200 copies bound wholly uncut, with a page of Hearn's manuscript inserted.

3955 Life and Letters. By Elizabeth Bisland. *Illustrated.* 2 vols., 8vo, cloth, gilt tops, uncut. London, 1906
First Edition, with English title-page.

3956 A Woman's Tragedy. The Nun Ryonen. In the *Transactions and Proceedings of The Japan Society, London.* Vol. VI, (1901-4). *Illustrated.* Thick 8vo, half blue morocco, gilt top, uncut. London, 1906

3957 Letters from the Raven. Being the Correspondence of Lafcadio Hearn with Henry Watkin. With Introduction and Critical Comment by the Editor, Milton Bronner. *Illustrated.* 12mo, boards, cloth back, gilt top, uncut. New York, 1907
First Edition.

3958 Concerning Lafcadio Hearn. By George M. Gould. With a Bibliography by Laura Stedman. *Illustrated.* 12mo, boards, cloth back, uncut.
First Edition. Philadelphia, [1908]

3959 Mrs. Hearn's Reminiscences. By Yoné Noguchi. In the *Sun Trade Journal* for December 1908, and January 1909. 2 vols., 8vo, wrappers, uncut. In a half brown morocco slip case. Tokio, 1908-9

3960 Reminiscences of Lafcadio Hearn. By Setsuko Koizumi (Mrs. Hearn). 12mo, cloth. Boston, 1908
First Edition.

3961 Stories by Théophile Gautier. Translated by Lafcadio Hearn. *Portrait.* 12mo, limp cloth, uncut. New York, 1908

3962 The Japanese Letters. Parts I-III. By Elizabeth Bisland. In the *Atlantic Monthly* for December 1909, January and February 1910. 8vo, wrappers, uncut. In a half brown morocco slip case. Boston, [1909-10]

3963 The Japanese Letters. Edited with an Introduction by Elizabeth Bisland. *Illustrated*. 8vo, cloth, uncut. Boston, 1910
First Edition. One of 200 copies bound wholly uncut.

3964 Lafcadio Hearn in Japan. By Yoné Noguchi. With Mrs. Lafcadio Hearn's Reminiscences. *Illustrated*. 12mo, limp boards, stitched, Japanese style. London, 1910
First Edition, with English title-page.

3965 Lafcadio Hearn in Japan. By Yoné Noguchi. With Mrs. Lafcadio Hearn's Reminiscences. *Illustrated*. 12mo, limp boards, stitched, Japanese style. New York, 1911
Second Edition.

3966 Leaves from the Diary of an Impressionist. With an Introduction by Ferris Greenslet. 12mo, boards, cloth back, uncut. Boston, 1911
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3967 The Temptation of St. Anthony. By Gustave Flaubert. Translated by Lafcadio Hearn. 12mo, cloth. New York, 1911
Second Edition, with the Addenda containing French text suppressed in translation.

3968 Lafcadio Hearn. By Nina H. Kennard. *Illustrated*. 8vo, cloth.
First Edition. London, 1912

3969 Lafcadio Hearn. By Nina H. Kennard. *Illustrated*. 12mo, cloth, gilt top, uncut. New York, 1912
First American Edition.

3970 Lafcadio Hearn. By Edward Thomas. *Portrait*. 12mo, cloth.
First Edition. London, 1912

3971 Fantastics and Other Fancies. Edited by Charles Woodward Hutson. 12mo, boards, cloth back, uncut. Boston, 1914
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3972 Interpretations of Literature. Selected and Edited with an Introduction by John Erskine. *Portrait*. 2 vols., thick 8vo, cloth, gilt tops, uncut.
First Edition. New York, 1915

3973 Japanese Lyrics. 12mo, wrappers, uncut. Boston, 1915
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First Edition.

3976 Life and Literature. Selected and Edited with an Introduction by John Erskine. 8vo, cloth, uncut. London, [1917]
First English Edition.

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3980 Kotto: Being Japanese Curios, with Sundry Cobwebs. *Illustrated.* 12mo, cloth, gilt top, uncut. New York, 1922
First Edition.

3981 Editorials from the Kobe Chronicle. 8vo, crushed blue levant morocco, gilt top, uncut, wrappers bound in, by Bradstreet.
N.p.: [Privately printed], n.d.

The complete series of editorials written by Hearn. Only 100 copies are said to have been printed.

3982 The Last of the Voudoos, in *Harper's Weekly* for November 7, 1885; New Orleans Superstitions, in *Harper's Weekly* for December 25, 1886; After the War, in the *Atlantic Monthly* for November 1895, and other excerpts, magazine articles, etc. 63 pieces, various sizes. In a half brown morocco slip case. V.p., v.d.

HEINRICH HEINE

[*The greatest lyric poet of modern Germany, next to Goethe, was born at Düsseldorf in 1799, of Jewish descent. A precocious boy, he was educated in a desultory way by monks and French "philosophes," so that he succeeded in losing his faith before he had really acquired one. He also contrived to lose his heart several times in the early years—to "Veronica," under whose inspiration he began to write poetry; to Josepha, his "love's purgatory," as he says; and to his unresponsive cousin Amalie at Hamburg, where he tried to become a business man, and failed. His uncle Salomon, the banker, always generous to him, now helped him to pursue his legal studies at the universities. To obtain his advocate's license, he submitted to baptism. "I assure you," he wrote to a friend, "if the law had allowed stealing silver spoons instead, I should not have been baptized." In 1831, having managed to bar himself from Berlin, he removed to Paris, where he contracted his "conscience marriage" with Mathilde Mirat in 1834, and his legal marriage with her seven years later. About 1848 his health became terribly impaired. His eyes failed, then his vocal chords, then his spine; his legs were paralyzed, he could scarcely hear. His affliction brought a deeper earnestness into his life: he "returned to God like a Prodigal Son, after tending swine with the Hegelians." He died in 1856.*

Heine called himself "the last of the Romanticists." The Greek joy of life that he derived from his mother, clashing with the Hebraic seriousness that was his racial heritage, gave him the extraordinary spirit of mockery that he possessed in a higher degree than any other writer of the century. In his graceful, dancing, brilliant wit, his bub-

bling humor, his swift mordancy, his flashing satire, he has no superior among the poets and prose writers of Germany. The exquisiteness of his lyrics, the transparent beauty of his prose, his imagination and wide range of thought and interest, have made his name memorable in world-literature.]

3983 WORKS. Translated by Charles Godfrey Leland (Hans Breitmann). 12 vols., 12mo, cloth, uncut. London, 1892-1905
First Edition of this translation.

3984 HEINRICH HEINE'S LAST DAYS. By Camille Selden. Newly Translated from the French by Mary Thiddall. *Portrait.* 12mo, cloth, uncut.
First Edition of this translation. London, 1898

3985 HEINRICH HEINE'S MEMOIRS. From his Works, Letters, and Conversations. Edited by Gustav Karpeles. English Translation by Gilbert Cannan. *Portraits.* 2 vols., 8vo, cloth, uncut. New York, 1910
First Edition of Cannan's translation, with American title-page.

3986 POETICAL WORKS. Now first Completely Rendered into English Verse, In Accordance with the Original Forms, by John Payne. 3 vols., 8vo, vellum, gilt tops, uncut. London: The Villon Society, 1911
First Edition of Payne's translation.

3987 ATTA TROLL. From the German of Heine by Herman Scheffauer, with an Introduction by Oscar Levy, *and Pen-and-Ink Sketches by Willy Pogany.* 16mo, boards, vellum back, uncut. London, 1913
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3988 POEMS. Selected and Translated by Louis Untermeyer. *Portrait.* 8vo, cloth, uncut. New York, 1917
First Edition of this translation.

3989 HEINEMANN (WILLIAM). The First Step: A Dramatic Moment. Small 4to, boards, uncut. London, 1895
First Edition. One of 500 copies. With W. E. Henley's autograph on title-page.

3990 HELIOGABALUS. The Amazing Emperor Heliogabalus. By J. Stuart Hay. With Introduction by J. B. Bury. *Illustrated.* 8vo, cloth, uncut. London, 1911
First Edition. Excessively scarce, as it was withdrawn from circulation a few days after publication because of its unauthorized and unacknowledged quotations from "Imperial Purple" by Edgar Saltus.

3991 HELSTON (JOHN). Aphrodite and Other Poems. 8vo, cloth.
First Edition. London, 1913

3992 ——Aphrodite and Other Poems. 12mo, cloth, uncut.
First American Edition. New York, 1913

ARCHIBALD HENDERSON

[*College professor, author, critic and mathematician. Born at Salisbury, N. C., 1877; educated at the University of North Carolina, and at Cambridge (England), Berlin, and The Sorbonne.*]

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Second Edition. Cincinnati, 1914

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First Edition, with American title-page.

WILLIAM ERNEST HENLEY

[*Poet, critic, dramatist; born at Gloucester, 1849, and educated at the Crypt Grammar School in that city. While ill at a hospital in Edinburgh in 1874 he met Robert Louis Stevenson, and the two were intimate friends for 13 years, collaborating in "Deacon Brodie," "Beau Austin," "Admiral Guinea" and "Robert Macaire." Henley became editor of London (1877-8); the Magazine of Art (1882-6); the Scots Observer, transferred to London as the National Observer (1888-93); and the New Review (1888-93). Strong in his likes and dislikes, he was aggressive in his statement of them. His humor was sometimes grim, his imagery occasionally grotesque; but his gift of original and forceful expression gave him much influence. His poetry, like his prose, is egotistical, but with a certain lyrical passion and intensity. He died in 1903.*]

3997 JEAN-FRANÇOIS MILLET. *Twenty Etchings and Woodcuts reproduced in facsimile*, and a Biographical Notice, by W. E. Henley. 4to, cloth, gilt top.
One of 500 copies with the proofs on India paper. London, 1881

3998 THE MAGAZINE OF ART. Vols. V-IX; and The Art Journal, New Series, 1886. *Many etchings, engravings, and other illustrations, some in color.* 6 vols., 4to, cloth, gilt tops (shaken). London, 1882-6
Edited by Henley, and inscribed by him on the title-page of the first volume: "*W. E. H. 25-10-82.*"

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4002 Pictures at Play, or Dialogues of the Galleries. By Two Art-Critics. *Illustrated by Harry Furniss*. 12mo, wrappers. London, 1888
First Edition. Inscribed on title-page by Thomas Hutchinson, beneath "Two Art-Critics," is the following: "*One of whom I feel certain, from internal evidence, is Andrew Lang. 16-6-88. The other is W. E. Henley.—13-7-88.*" Inserted is an envelope addressed in the autograph of Henley. With the Hutchinson book-label.

4003 The Scots Observer: A Record and Review. Vols. I-IV; The National Observer. Vols. V-XI. 11 vols., small folio, silver tops (a few vols. shaken). Edinburgh, [1888-94]
Henley edited both of these famous reviews. The *Scots Observer* was continued as the *National Observer;* the present set is complete. With the Henley bookplate in each volume.

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Glasgow, 1889
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First Edition.

4007 Slang and its Analogues, Past and Present. A Dictionary, Historical and Comparative, of the Heterodox Speech, with Synonyms in English, French, German, Italian, etc. Compiled and Edited by John S. Farmer and W. E. Henley. 7 vols., small 4to, boards, uncut.
London: Printed for Subscribers Only, 1890-1904

4008 Richard Savage: Prologue. 4-page leaflet, small 4to. In a half straight-grain morocco slip case. [London, 1891]
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4029 "The Hundred Best Novels"; Some Notes on Charles Dickens; Shakespeare in France; "Pippin"; Balzac as he Was; Tid-bits Tyrannus. In the *Pall Mall Magazine* for July, August, September, October, November and December 1899. 6 nos., 8vo, wrappers. In a half blue morocco slip case. London, [1899]

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4034 THE TWO HUGOS; A Chapter on Dandies; Memories; In Cap and Bells; In Milton's Hand; Concerning Atkins. In the *Pall Mall Magazine* for January, February, March, April, May and June 1900. 6 vols., 8 vo. In a half blue morocco slip case. London, [1900]

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4038 "R. L. S." In the *Pall Mall Magazine* for December 1901. 8vo, wrappers. In a half morocco slip case. London, [1901]

4039 THE PRE-RAPHAELITE BRETHREN; "R. L. S."; The Secret of Wordsworth; A Note on Slang; together with two articles on Henley; Memories and Portraits [unsigned]; William Ernest Henley, by William Archer. In the *Pall Mall Magazine* for October and December 1901, January, May and September 1903, and the *Monthly Review* for January 1902. 6 nos., 8vo, wrappers. In a half blue morocco slip case. London, [1901-3]

4040 VIEWS AND REVIEWS. Essays in Appreciation: Art. 12mo, cloth, gilt top, uncut. London, 1902
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4043 IN HOSPITAL: Rhymes and Rhythms. 12mo, boards, uncut.
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4044 THE POETRY of William E. Henley. By John C. Bailey. In the *Monthly Review* for September 1903. 8vo, wrappers. In a half brown morocco slip case. London, 1903
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First Edition of this translation.

4050 ——The Mesca Ulad: or, The Intoxication of the Ultonians. [Irish text and translation.] 8vo, half brown morocco, gilt top. N.p., n.d.

O. HENRY

[*William Sydney Porter was born at Greensboro, N. C., in 1862, and passed his early years in the South and South-west, meeting with serious trouble in his business life, and also meeting Jesse James and other unconventional characters. He finally settled in New York, and continued the literary work that he had commenced in the penitentiary, gaining wide popularity with his clever, characteristic stories. He has written of Western and South-western life, as in "Heart o' the West" and "Roads of Destiny," while the scene of "Cabbages and Kings" is Central America; but it is in his stories of New York that his best work is found—tales of shop girls, office boys, clerks, tramps, and the flotsam and jetsam of a great city. Facile in invention and narration, picturesque in description, delighting in the slang of the day, "O. Henry" has given pleasure to a large public; but his indifference to style and his "emotional leanness" will affect his permanent reputation.*]

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Garden City: Doubleday, Page & Co., 1912
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household was directed by his devoted maid Prue (Prudence Baldwin), whose epitaph he composed. In his "Grange or Private Wealth" he sings of his spaniel, his pet lamb, his cat, goose, cock and hen. A tradition survived early in the nineteenth century that he had a favorite pig, and amused himself by teaching it to drink out of a tankard. A loyal Royalist, he was deprived of his living in 1647, and retired with delight to London after his 'dreary banishment'; but at the Restoration he was restored to his vicarage and solitude. He was buried on October 15, 1674.

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4225 HODGSON (WILLIAM HOPE). The House on the Borderland. 12mo, cloth. London, 1908
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4226 HOEY (C. CLINTON). Moore's "Juvenilia": or, Our National Poet & his Schoolmaster. 12mo, wrappers. Dublin, 1879
First Edition.

4227 HOFMANNSTHAL (HUGO VON). Lyrical Poems. Translated from the German, with an Introduction by Charles Wharton Stork. 12mo, boards, uncut. New Haven, 1918
First Edition of this translation.

4228 HOGAN (EDMUND). Cath Ruis Na Rig For Boinn, with Preface, Translation, and Indices. 8vo, wrappers, uncut. Dublin, 1892
First Edition. Todd Lecture Series, Vol. IV. Contains also, a Treatise on Irish Neuter Substantives and a Supplement to the Index Vocabulorum of Zeuss's "Grammatica Celtica."

4229 ——The Jacobite War in Ireland (1688-91). Edited by George Noble Count Plunkett and Edm. Hogan. *Portrait.* 16mo, wrappers.
Dublin, 1894

4230 ——The Irish Nennius from L. Na Huidre and Homilies and Legends from L. Brecc. Todd Lecture Series. Vol. VI. 8vo, wrappers, uncut.
First Edition. Dublin, 1895

WILLIAM HOGARTH

[*The famous satirist, born in London in 1697, was apprenticed to a silversmith, whom he left in 1718. He then earned his living for some time by engraving, and studied drawing in the academy of Sir James Thornhill, whose daughter he married in 1730. He acquired skill in portraits, but soon exchanged that branch of art for one more suited to his genius—the dramatic or satirical, in which he is unexcelled. In 1733 he published the series of engravings called "The Harlot's Progress," which were followed by "The Rake's Progress," "Marriage à la Mode," etc. He became Painter to the King in 1757, and died in 1764.*]

4231 Original Works. *Plates* (some mounted). Large folio, contemporary scored russia. London: John and Josiah Boydell, 1790
A fine collection of 107 brilliant early impressions of Hogarth's spirited engravings, including all of the famous sets, in many cases original impressions of the rarer states, the portraits, religious subjects (with the caricature plate of Paul before Felix), the "Before" and "After" plates, and many of the smaller engravings. A very desirable collection, with more than the usual number of plates, and in excellent condition.

4232 William Hogarth. By Austin Dobson. With an Introduction by Sir Walter Armstrong. *Profusely illustrated.* Folio, cloth, gilt top, uncut.
First Edition. London, 1902

4233 William Hogarth. By Edward Hutton. *Illustrated.* 4to, wrappers, uncut. —— Washington, n.d.

4234 HOGG (THOMAS JEFFERSON). Shelley at Oxford. With an Introduction by R. A. Streatfeild. 12mo, boards, vellum back. London, 1904
First Edition in this Form.

4235 HOGG (WALTER). The Bacchante and Other Poems and Songs. 16mo, cloth, uncut. London, 1901
First Edition.

4236 HOKUSAI. Two Drawings by Hok'sai. From the Collection of W. Rothenstein. *Two plates.* Folio, in board portfolio.
[Broad Campden: The Essex House Press, 1910]
One of 150 copies printed at the Essex House Press.

4237 ——Mangwa Haya Shinan. Designs for the rapid drawing of figures. *Printed in colors.* 12mo, wrappers, stitched, Japanese style. N.p., n.d.

4238 [HOLBEIN (HANS).] Hans Holbein the Younger. By Arthur B. Chamberlain. *Profusely illustrated.* 2 vols., thick 4to, gilt tops, uncut. *First Edition.* London, 1913

4239 HOLDER (ALFRED). Alt-Celtischer Sprachschatz. 2 vols., royal 8vo, half brown morocco, gilt tops, uncut, wrappers bound in. Leipzig, 1891-1904

4240 HOLLY AND MISTLETOE. A Book of Christmas Verse. [By E. Nesbit, Norman Gale, and Richard Le Gallienne.] *Illustrated*, and printed throughout on cardboard. 12mo, vellum, gilt edges, with silk ties [soiled). [London, n.d.]
One of 200 copies. Inscribed on end-paper: "*Lionel Johnson, Gray's Inn: 1895.*"

CHARLES JOHN HOLMES

[*M.A.; F.S.A.; Director of the National Gallery, London, since 1916; landscape painter. Born in 1868, and educated at St. Edmund's, Canterbury, and at Eton and Oxford. He was Manager of the Vale Press, 1896-1903; Slade Professor of Fine Art, Oxford, 1904-10. His works are in the National Gallery, the British Museum, the Ashmolean Museum, Oxford, and the Art Galleries of Manchester and Johannesburg.*]

4241 HOKUSAI. *With numerous reproductions of his work.* Small 4to, boards, cloth back. London, 1899
First Edition.

4242 CONSTABLE. *With numerous reproductions of his work.* Small 4to, boards, cloth back. London, 1901
First Edition.

4243 NOTES ON THE POST-IMPRESSIONIST PAINTERS. 12mo, boards. London, 1910
First Edition. Inscribed: "*To John Quinn with Martin Birnbaum's gratitude and regard. 1912.*" With the Birnbaum bookplate.

4244 NOTES ON THE ART OF REMBRANDT. *With 45 plates.* 8vo, cloth, uncut. *First Edition.* London, 1911

4245 NOTES ON THE SCIENCE OF PICTURE-MAKING. *Frontispiece.* 8vo, cloth, uncut. London, 1911

EDMOND GORE ALEXANDER HOLMES

[*Born in 1850; educated at Merchant Taylors' School and at Oxford, where he took a first class in Classics; H.M. Inspector of Schools, 1875-1910, and afterwards Chief Inspector.*]

4246 THE SILENCE OF LOVE. Small 4to, buckram, uncut. London, 1899
First Edition.

4247 What Is Poetry? Small 4to, buckram, uncut. London, 1900
First Edition.

4248 The Triumph of Love. Small 4to, cloth, uncut. London, 1903
First Edition.

4249 What Is Philosophy? 12mo, cloth, uncut. London, 1905
First Edition.

4250 The Nemesis of Docility. A Study of German Character. 12mo, cloth, uncut. London, 1916
First Edition.

4251 In Quest of an Ideal. 12mo, cloth. [London, 1920]
First Edition.

4252 HOLMES (OLIVER WENDELL). Speeches. 8vo, boards. Boston, 1913
First Collected Edition. "Printed for a few friends who will care to keep them."

4253 ——Collected Legal Papers. 8vo, cloth, uncut. New York, 1920
First Collected Edition.

4254 HOLY COURT. The Spirit of the Holy Court. Written in French by Nicolas Caussin. Translated into English by Sir Thomas Hawkins. 18mo, Japan vellum wrappers, uncut. London, 1898

4255 HOLYOAKE (GEORGE JACOB). Sixty Years of an Agitator's Life. *Portraits.* 2 vols., 8vo, cloth, uncut. London, 1892
First Edition.

4256 HONE (J. M.). William Butler Yeats. The Poet in Contemporary Ireland. 12mo, cloth. Dublin, n.d.
First Edition.

4257 HOOKHAM (PAUL). Psychism, Glastonbury and "The Month." 8vo, wrappers, uncut. [Oxford, 1918]
First Edition.

4258 HOPKINS (TIGHE). The Romance of Fraud. *With 12 illustrations.* 8vo, cloth, uncut. New York, 1914
First Edition with the American title-page.

NORA HOPPER

[*Born at Exeter, 1871; educated in London; married Wilfrid Hugh Chesson, novelist and critic. The strong Celtic influence that she has shown has never been strengthened by residence in Ireland.*]

4259 Ballads in Prose. Small 4to, cloth, uncut. London, 1894
First Edition.

4260 Under Quicken Boughs. 12mo, cloth, uncut. London, 1896
First Edition.

4261 Songs of the Morning. 12mo, boards, vellum back, uncut. London, 1900

First Edition. Inserted is an A.L.s. from the author to Mr. Hutchinson, mentioning her "Marriage Song," "A Great Lie," and the present book, which was not then published. The letter was written before her marriage to Hugh Chesson. An autographed Christmas card is also inserted, as well as several clipped poems by her from various sources.

4262 Songs of the Morning. 12mo, boards, vellum back, uncut. London, 1900
First Edition.

4263 Aquamarines. 12mo, boards, vellum back, uncut. London, 1902
First Edition.

4264 The Bell and the Arrow. 12mo, cloth. London, 1905
First Edition.

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4265 HORACE CLUB. The Book of the Horace Club, 1898-1901. 12mo, vellum, uncut. Oxford, [1901]
One of 500 copies.

ALFRED EDWARD HOUSMAN

[*The author of "A Shropshire Lad" and "Last Poems" was born in 1859, and educated at Bromsgrove School, and St. John's College, Oxford, of which comparatively modern foundation (1555) he is now an honorary Fellow. For ten years he was a higher division clerk in the Civil Service (H.M. Patent Office); then he became Professor of Latin at University College, London, for nineteen years, when he accepted the Professorship of Latin at Cambridge, and was elected a Fellow of Trinity. He will be remembered not only as a poet of high distinction, but as a writer of extraordinary restraint, who has refused to join the modern rush for excessive and exhaustive publication, giving only his best in his books, and preferring perfection to profusion.*]

4266 A Shropshire Lad. 12mo, boards, uncut. London, 1896
First Edition.

4267 A Shropshire Lad. 12mo, boards, uncut. New York, 1897
First American Edition.

4268 M. Manilii Astronomicon. Liber Primus. Recensuit et enarrauit A. E. Housman. 8vo, boards. Londinii, 1903

4269 Last Poems. 12mo, cloth. London, 1922
First Edition.

LAURENCE HOUSMAN

[*The younger brother of A. E. Housman was born in 1865, and educated at Bromsgrove. He is both author and artist; has written poems, novels, tales and plays; has illustrated books, and collaborated with H. Granville Barker in "Prunella." He was one of the contributors to the Yellow Book.*]

4270 The House of Joy. *Woodcuts, borders, and initials.* 12mo, cloth, uncut.
First Edition. London, 1895

4271 GREEN ARRAS. *Woodcuts, borders and initials.* 12mo, cloth, uncut.
First Edition. London, 1896

4272 THE WERE-WOLF. By Clemence Housman. *With 6 illustrations by Laurence Housman.* Small 4to, cloth, uncut. London, 1896
First Edition.

4273 GODS AND THEIR MAKERS. 12mo, cloth, uncut. London, 1897
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4274 SPIKENARD. A Book of Devotional Love-Poems. 12mo, boards (back a little worn), uncut. London, 1898
First Edition.

4275 THE LITTLE LAND, with Songs from its Four Rivers. *Woodcuts.* Small 4to, boards, uncut. London, 1899
First Edition.

4276 RUE. 12mo, cloth, uncut. London, 1899
First Edition.

4277 AN ENGLISH WOMAN'S LOVE LETTERS. 18mo, Japan vellum covers, gilt edges.
First American Edition. New York, 1901

4278 PRUNELLA; or, Love in a Dutch Garden. By Laurence Housman and H. Granville Barker. *Frontispiece.* Small 4to, cloth, uncut.
First Edition. London, 1906

4279 PAINS AND PENALTIES: The Defence of Queen Caroline. A Play in Four Acts. 12mo, cloth. London, 1911
First Edition.

4280 THE WHEEL. 12mo, cloth, uncut. London, 1919
First Edition.

4281 LITTLE PLAYS OF ST. FRANCIS. A Dramatic Cycle from the Life and Legend of St. Francis of Assisi. Preface by H. Granville Barker. 12mo, buckram, uncut. London, 1922
First Edition.

4282 PRINCESS BADOURA. A Tale from the Arabian Nights retold by Laurence Housman. *Illustrations in color by Edmund Dulac.* 4to, decorated buckram, uncut. London, n.d.
First Edition. One of 750 copies, signed by the artist.

RICHARD HOVEY

[*Born at Normal, Illinois, 1864; graduated at Yarmouth, 1885; studied for one year in the General Theological Seminary, New York, and was for a time assistant in the church of St. Mary the Virgin; afterwards journalist, actor, dramatist, poet, and Lecturer in English Literature at Barnard College, New York. He passed several years in Europe, and was much influenced by French and Belgian poets, especially Maeterlinck, some of whose work he translated. His own original work was always marked by high aims, and grew in grace and power. His collaboration with Bliss Carman in "Songs from Vagabondia" was singularly happy. His untimely death in 1900 closed a career of exceptional promise.*]

4283 Poems. 12mo, wrappers. In a half brown morocco slip case.
Washington, 1880

First Edition of Hovey's first work, which was set up and printed by himself and his boy friend, Noah Smith, for private circulation. Autographed on title-page: "*Who can be ashamed of having been a boy? Richard Hovey, August, 1898.*"

4284 The Laurel. An Ode. To Mary Day Lanier. 12mo, wrappers (front wrapper only—loose). Washington: Published by the Author, 1889
Inserted is an A.L.s., 1 page, 8vo, from Richard Hovey to Edmund Clarence Stedman, and bookplate of the latter.

4285 Launcelot and Guenevere. A Poem in Dramas. 12mo, cloth.
First Complete Edition. New York, [1891]

4286 Seaward. An Elegy on the Death of Thomas William Parsons. *Portrait.* 8vo, cloth, uncut. Boston, 1893
First Edition. With autograph of Laurens Maynard on fly-leaf.

4287 Seaward. An Elegy on the Death of Thomas William Parsons. *Portrait.* 8vo, cloth, uncut. Boston, 1893
First Edition.

4288 The Marriage of Guenevere. A Tragedy. 12mo, cloth, uncut.
Chicago, 1895

On the half-title is an original verse of 4 lines in the hand of the author:

"*Make good Love's cause for love's unborn*
And leave a name beyond Time's scorn,
That Love may shrine and Song revere
The memory of Guenevere.
Richard Hovey, August 14, 1898."

On the fly-leaf is the autograph of Laurens Maynard.

4289 The Daily Tatler. Vol. 1, Nos. 1 to 13 inclusive. New York, November 7-21, 1896. 13 numbers stitched, in temporary stiff paper wrappers. In a half brown morocco slip case. New York, 1896
All ever issued. Contains a half-dozen brief poems by Richard Hovey, prose articles by himself and his wife, criticisms by George Parsons Lathrop, a poem by Clinton Scollard, and other articles. Concerning this periodical Mr. Maynard has pencilled on the title-page of the first number: "*Probably the only* daily *literary paper ever published. Stone and Kimball claimed it was profitable but that they couldn't stand the strain of getting it out every day. This is a complete file.*"

4290 Original Autograph Manuscript of his Monograph of "The Plays of Maurice Maeterlinck," written on 17 pages, quarto. In a half brown morocco slip case.
This is the complete Manuscript, signed at the end, and dated "Giverny, December, 1895." There are numerous corrections in Hovey's hand. On a separate sheet Hovey has sketched the lettering for the back and sides of the volumes, and inquires whether his name cannot be "*printed on covers of both volumes in smaller type than hitherto.*"

4291 THE PLAYS OF MAURICE MAETERLINCK. Translated by Richard Hovey. 2 vols., 16mo, cloth, uncut. Chicago, 1896
First Edition. One of 600 copies. With autograph of "Charles Warren Stoddard, Washington, D. C., Dec.-94" on fly-leaf of the first volume.

4292 WINTER NUMBER of the *Courrier Innocent*. Edited by Richard Hovey, T. B. Meteyard, Bliss Carman, and others. 4to, butcher's paper, stitched. In a half brown morocco slip case. Scituate, Mass.: Salt Marsh Press, 1897
One of 115 copies printed on butcher's straw paper from wood blocks cut by hand by T. B. Meteyard. Contains a poem in French by Richard Hovey—"Là Bas"—which Mr. Maynard notes on the fly-leaf has not been printed elsewhere.

4293 ORIGINAL MANUSCRIPT COPY for the Printer of "Along the Trail," written on 128 pages, quarto and smaller, all in Hovey's autograph, or typewritten by him, *with Goodhue's original drawing for the cover design of the volume*. In a half brown morocco slip case.
This Manuscript was formerly in the collection of Laurens Maynard, one of Hovey's publishers, and a note by him, included with the Manuscript, states: "*All the handwriting is Hovey's—he frequently wrote in the printed style of letter for copy. The missing pages (2-10) were merely contents, title pp., etc., and not in Hovey's hand.*"

4294 ALONG THE TRAIL. A Book of Lyrics. 12mo, cloth. Boston, 1898
First Edition. On the half-title is the following original verse in the hand of and signed by Richard Hovey:

"*Who's like us?*
No one—
Damn him!
So we'll do as the fancy seizes us
And the world may buy and sell
But the world may go to hell
And we'll live our lives as it pleases us.
Christmas, 1898 *Richard Hovey.*"

Inserted is an A. L. s., "*Hovey.*" 4 pages, 8vo, N. Y., n.d., to "*Dear Small,*" relating to his books.

4295 LAUNCELOT AND GUENEVERE. A Poem in Dramas. Comprising: The Quest of Merlin, 1898; The Marriage of Guenevere, 1900; The Birth of Galahad, 1898; Taliesin: A Masque, 1900. 4 vols., 16mo, boards, vellum backs. Boston, 1898-1900
Laid in "The Marriage of Guenevere" is an A. L. s. from Richard Hovey to Stone and Kimball, directing them to pay all royalties on that book as well as those accruing on "The Plays of Maeterlinck" up to 1,562 fcs. to Mons. Bandy, Eure, France.

4296 DON JUAN. Canto XVII (59 stanzas). 8vo, cloth. [New York, 1900]
Excerpt from the *Smart Set*, containing Canto XVII of this poem, the last notable work of the author. With autograph of Laurens Maynard on fly-leaf.

4297 Along the Trail: Lyrics. In the *Bibelot* for September 1904. 16mo, wrappers, uncut. In a half brown morocco slip case. Portland, 1904
The Introduction is by Laurens Maynard, and at the end of it, Mr. Maynard has pencilled: "*Note: This is only the 2d instance in the 10 years of the Bibelot where a preface has been written by any one except Mosher himself . . . Laurens Maynard.*"

4298 Richard Hovey in College. By W. D. Quint. In the *Dartmouth Magazine* for June 1905. *Portrait*. 8vo, wrappers, uncut. In a half brown morocco slip case. [Hanover, N. H., 1905]
Hovey's "At the Crossroads," "Squab Flights," etc., were republished in this number.

4299 The Holy Graal and Other Fragments, being the uncompleted parts of the Arthurian Dramas. Edited, with Introduction and Notes by Mrs. Richard Hovey, and a Preface by Bliss Carman. 16mo, cloth. New York, 1907
First Edition. Laid in is a small diagram of copy containing Hovey's signature in ink; the name of Small, Maynard & Company, and explanatory note in pencil by Laurens Maynard. On the fly-leaf is the autograph of Laurens Maynard and his note that "*This was never issued uniform with the Small Maynard edition.*"

4300 To the End of the Trail. Edited, with Notes by Mrs. Richard Hovey. *Portrait*. 16mo, cloth. New York, 1908
First Edition.

4301 Harmonics. Square 16mo, wrappers, tied with silk cord. In a half brown morocco slip case. N.p., n.d.
Contains a short poem printed on cardboard, with a fancy paper cover within wrappers. Autographed by the author at the end.

4302 [HOVEY (MRS. RICHARD).] Yawning. By Henrietta Russell. *Portrait*. 12mo, cloth. New York, [1891]
First Edition. With the autograph of Laurens Maynard on end-paper.

4303 HOWARD-BURY (C. K.). Mount Everest. The Reconnaissance, 1921. *Illustrations and maps*. Royal 8vo, cloth, uncut. London, 1922
First Edition.

4304 HOWE (E. W.). Ventures in Common Sense. 12mo, boards, cloth back. *First Edition*. New York, 1919

4305 HOWE (M. A. DE WOLFE). American Bookmen. Sketches, Chiefly Biographical, of Certain Writers of the Nineteenth Century. *Portraits*. 12mo, cloth, gilt top. New York, 1902

4306 HOWE (P. P.). The Repertory Theatre. A Record & a Criticism. 12mo, cloth, uncut. New York, 1911
First American Edition.

4307 ——J. M. Synge. A Critical Study. *Portrait*. 8vo, cloth, gilt top, uncut. *First Edition*. London, 1912

4308 ——Dramatic Portraits. 12mo, cloth, uncut. London, 1913
First Edition.

4309 ——Criticism. 16mo, cloth, uncut. London, n.d.
First Edition.

WILLIAM DEAN HOWELLS

[*Born in 1837 at Martin's Ferry, Ohio, and educated, according to his own statement, in a printing office, having learnt as a child to set type for the Hamilton Intelligencer, of which his father was proprietor. He afterwards became a journalist in Columbus, Ohio, and while residing there contributed poems to the Atlantic Monthly, and published a volume of verse in conjunction with J. J. Piatt. In 1861 he was appointed United States Consul to Venice, where he lived until 1865, gaining an intimate knowledge of the Italian language and literature. On returning to America he was for some time an editorial writer for the New York Tribune, and a salaried contributor to the Nation. In 1866 he became assistant editor of the Atlantic Monthly, and from 1872 to 1881 was its editor, resigning in order to gain more time for original work. After 1886 he contributed exclusively to Harper's Monthly, where his special department, the "Editor's Easy Chair," attracted world-wide notice. He was long known as the "Dean" of American letters. He died in 1919.*]

4310 Pastels in Prose. Translated from the French by Stuart Merrill, and with an Introduction by W. D. Howells. *Illustrated.* 12mo, cloth, uncut.
First Edition with Howells' Introduction. New York, [1890]

4311 Impressions and Experiences. 12mo, cloth, uncut. New York, 1896
First Edition.

4312 Venetian Life. *With illustrations in color by Edmund H. Garrett.* 2 vols., 8vo, ornamental boards, buckram backs, uncut.
Cambridge: Riverside Press, 1907
Large Paper Autograph Edition. One of 550 copies signed by the author, artist, and publisher.

4313 Roman Holidays and Others. *Illustrated.* 8vo, cloth. New York, 1908
First Edition.

4314 Seven English Cities. *Illustrated.* 8vo, cloth. New York, 1909
First Edition.

4315 Imaginary Interviews. *Illustrated.* 8vo, cloth. New York, 1910
First Edition.

4316 My Mark Twain. *Illustrated.* 8vo, cloth. New York, 1910
First Edition.

4317 New Leaf Mills. A Chronicle. 8vo, cloth. New York, 1913
First Edition.

4318 Years of my Youth. 8vo, cloth. New York, [1916]
First Edition.

4319 William Dean Howells. A study of the Achievement of a Literary Artist. By Alexander Harvey. 12mo, cloth. New York, 1917
First Edition.

4320 THE ACTOR-MANAGER. By Leonard Merrick. Introduction by W. D. Howells. 12mo, cloth, uncut. London, n.d.
First Edition.

WILLIAM HENRY HUDSON

[*The famous naturalist, who came of English stock, was born in the province of Buenos Aires in 1841. His childhood and youth were spent at his father's estancia on the Argentine pampas, from which he made many excursions into the remoter parts of the surrounding country. What these early experiences meant to him can be seen in the pages of "The Naturalist in La Plata," "Idle Days in Patagonia," and "Far Away and Long Ago." About 1874 he left South America and went to England, never revisiting the country of his birth. His first literary effort—an article in Cassell's Family Magazine—appeared in 1875. Ten years later, with "The Purple Land that England Lost," the great series of books began which showed the world that a new interpreter of nature had arisen, a worthy successor to White, Waterton and Jefferies. Thenceforward he continued to add volume to volume until 1921, when "A Traveller in Little Things," the last book published during his lifetime, was issued.*

He received recognition from several learned societies, and from the perceptive and receptive lovers of nature and of literature; but altogether he met with hopelessly inadequate acknowledgment during the greater part of his career. A Civil List pension of £150 was awarded to him in 1901, but he afterwards surrendered it. In August 1922 the lover of all lovely and wild things died peacefully in his sleep; and four days later his body was laid to rest in the same earth that covers the remains of Richard Jefferies, at Broadwater in the weald of Sussex.]

4321 THE PURPLE LAND that England Lost. 2 vols., 12mo, cloth (back a little faded), uncut. London, 1885
First Edition.

4322 BIRDS IN A VILLAGE. Square 12mo, cloth, uncut. London, 1893
First Edition.

4323 IDLE DAYS IN PATAGONIA. *Illustrated.* 8vo, cloth, uncut. London, 1893
First Edition.

4324 THE NATURALIST IN LA PLATA. *Illustrated.* 8vo, cloth, uncut.
First Edition. London, 1892

4325 BRITISH BIRDS. *Illustrated, some plates in color.* 12mo, cloth, uncut.
First Edition. London, 1895

4326 BIRDS IN LONDON. *Illustrated by Bryan Hook and others, and from photographs from Nature.* 8vo, cloth, gilt top, uncut. London, 1898
First Edition.

4327 NATURE IN DOWNLAND. *Illustrated.* 8vo, cloth, uncut. London, 1900
First Edition.

4328 BIRDS AND MAN. 12mo, cloth, uncut. London, 1901
First Edition.

4329 EL OMBÚ. 12mo, cloth. London, 1902
First Edition.

4330 El Ombú. 12mo, cloth. London, 1902
Second Issue of the *First Edition*, with title-page of the First Edition, but lettered "South American Sketches."

4331 Hampshire Days. *Illustrated*. 8vo, cloth, uncut. London, 1903
First Edition.

4332 A Linnet for Sixpence. *Colored illustration*. 8vo, folded. [London, 1904]
First Edition.

4333 The Purple Land. 12mo, cloth. London, 1904
Second Edition.

4334 A Little Boy Lost. *Illustrated*. 8vo, buckram. London, 1905
First Edition.

4335 A Crystal Age. 12mo, cloth, uncut. London, 1906
Second Edition.

4336 The Land's End. A Naturalist's Impressions in West Cornwall. *Illustrations*. 8vo, cloth. London, 1908
First Edition.

4337 Afoot in England. 8vo, cloth, uncut. London, 1909
First Edition.

4338 South American Sketches. [El Ombú.] 12mo, cloth. London, 1909
Second Issue of the *First Edition* with a new title-page.

4339 A Shepherd's Life. Impressions of the South Wiltshire Downs. *Illustrated by Bernard C. Gotch*. 8vo, cloth, uncut. London, [1910]
First Edition.

4340 A Thrush that Never Lived. *Colored illustration*. 8vo, folded.
First Edition. [London, 1911]

4341 Adventures Among Birds. *Portrait*. 8vo, cloth. London, 1913
First Edition.

4342 On Liberating Caged Birds. *Colored illustration*. 8vo, stitched.
First Edition. [London, 1914]

4343 Adventures Among Birds. *Portrait*. 8vo, cloth. New York, 1915
First American Edition.

4344 Birds and Man. *Colored frontispiece*. 8vo, cloth. London, 1915
First Edition.

4345 Birds and Man. 8vo, buckram, uncut. New York, 1916
First American Edition.

4346 Green Mansions: A Romance of the Tropical Forest. With an Introduction by John Galsworthy. 12mo, cloth, uncut. New York, 1916
First American Edition. The Introduction by Galsworthy does not appear elsewhere.

4347 The Purple Land. With an Introduction by Theodore Roosevelt. 12mo, cloth. New York, 1916
First American Edition.

4348 Tales of the Pampas. 12mo, cloth. New York, 1916
First American Edition.

4349 A Crystal Age. 12mo, cloth. New York, [1917]
First American Edition.

4350 Idle Days in Patagonia. *Illustrated.* 12mo, cloth. New York, [1917]
First American Edition.

4351 Whittier and his Poetry. *Portrait.* 16mo, boards, uncut. London, 1917
First Edition.

4352 Far Away and Long Ago. A History of my Early Life. *Portrait.* 8vo, cloth. London, 1918
First Edition.

4353 Far Away and Long Ago. *Portrait.* 8vo, cloth, uncut. New York, 1918
First American Edition.

4354 Victor Hugo and his Poetry. *Portrait.* 16mo, boards, uncut.
First Edition. London, 1918

4355 Birds in Town and Village. *Illustrations in color.* 12mo, cloth.
First Edition. London, 1919

4356 The Book of a Naturalist. 8vo, cloth, uncut. London, 1919
First Edition.

4357 A Little Boy Lost. *Illustrated.* Square 12mo, cloth, uncut.
First American Edition. New York, 1919

4358 Birds of La Plata. *With 22 colored illustrations.* 2 vols., 8vo, cloth, uncut. London, 1920
First Edition.

4359 Dead Man's Plack and An Old Thorn. *Frontispiece.* 12mo, cloth.
First Edition. London, 1920

4360 A Traveller in Little Things. 8vo, cloth. London, 1921
First Edition.

4361 A Bibliography of the Writings of W. H. Hudson. By G. F. Wilson. 8vo, cloth, uncut. London, 1922

4362 A Hind in Richmond Park. 8vo, cloth. London, 1922
First Edition.

4363 Ralph Herne. 8vo, boards, cloth back, uncut. New York, 1923
First American Edition.

FORD MADOX HUEFFER

[*Born in 1873. Collaborator with Joseph Conrad in "The Inheritors" and "Romance." The most brilliant editor of the New English Review. Now known as Ford Madox Ford.*]

4364 Ford Madox Brown. A Record of his Life and Work. *Illustrated.* 8vo, decorated cloth, gilt top, uncut. London, 1896
First Edition.

4365 Songs from London. 12mo, wrappers. London, 1910
First Edition.

4366 Christina Rossetti. In the *Fortnightly Review* for March 1911. 8vo, wrappers, uncut. In a slip case. New York, [1911]

4367 Collected Poems. 8vo, cloth. London: Max Goschen Limited, 1914
First Edition.

4368 Hans Holbein the Younger. A Critical Monograph. *Numerous photogravure reproductions.* 8vo, cloth. London, [1914]
Second Edition.

4369 Rossetti. A Critical Essay on his Art. *Numerous photogravure reproductions.* 8vo, cloth. London, [1914]
Second Edition.

4370 Between St. Dennis and St. George. A Sketch of Three Civilizations. 12mo, cloth. London, 1915
First Edition.

4371 When Blood is their Argument. 12mo, cloth. New York, 1915
First Edition with American imprint. Laid in is a slip with the typed inscription: "*With the Author's compliments.*"

4372 Collected Poems. 8vo, cloth, uncut. London: Martin Secker, 1916
Second Edition.

4373 Zeppelin Nights. A London Entertainment. By Violet Hunt and Ford Madox Hueffer. 12mo, cloth, uncut. London, 1916
First Edition.

4374 On Heaven, and Poems written in Active Service. 12mo, blue cloth, uncut. London, 1918
First Edition.

4375 Thus to Revisit. Some Reminiscences. 8vo, cloth, uncut. London, 1921
First Edition.

4376 Women and Men. By Ford Madox Ford (F. M. Hueffer). Royal 8vo, wrappers, uncut. Paris: Three Mountain Press, 1923
One of 300 copies on hand-made paper.

4377 Antwerp. *Cover decoration by Wyndham Lewis.* Small 4to, sewn.
London: The Poetry Bookshop, n.d.

4378 Rossetti. A Critical Essay on his Art. *Numerous half-tone illustrations.* 16mo, limp roan. London, n.d.

4379 Rossetti. A Critical Essay on his Art. *Numerous photogravure reproductions.* 8vo, cloth. Chicago, n.d.
First American Edition.

4380 HUGGINS (H. C.). Roadside Fancies. 12mo, wrappers. Dublin, 1917
First Edition.

4381 HUGHES (CHARLES E.). Conditions of Progress in Democratic Government. 12mo, cloth, uncut. New Haven, 1910
First Edition.

ELEANOR HULL

[*Secretary of the Asiatic Society since 1918; educated at Alexandra College, and the Royal College of Science, Dublin; pursued Celtic studies under Professors Holgar Pedersen, Kuno Meyer and others. On the staff of the Literary World for many years. In 1899, with the help of the late Professor F. York Powell and Irish friends, she founded the Irish Texts Society, for the publication of Irish manuscripts. Sometime President of the Irish Literary Society of London.*]

4382 PAGAN IRELAND. 12mo, cloth. London, 1904
First Edition.

4383 EARLY CHRISTIAN IRELAND. 12mo, cloth. London, 1905
First Edition.

4384 A TEXT BOOK of Irish Literature. Parts 1 and 2. 2 vols., 12mo, cloth.
First Edition. Dublin, 1906-8

4385 PAGAN IRELAND. 12mo, cloth. Dublin, 1908
Second Edition.

4386 A TEXT BOOK of Irish Literature. Part 1. 12mo, cloth. Dublin, 1910
Second Edition.

4387 THE POEM BOOK of the Gael. *Facsimile frontispiece of an old Gaelic MS.* 12mo, cloth, uncut. London, 1912
First Edition.

4388 HULME (T. E.). Reflections on Violence. By Georges Sorel. Authorized translation by T. E. Hulme. 8vo, cloth. London, [1915]
First Edition of this translation.

4389 HUME (MARTIN A. S.). The Spanish People: Their Origin, Growth and Influence. 12mo, cloth, uncut. London, 1901
First Edition.

JAMES GIBBONS HUNEKER

[*Born at Philadelphia in 1860; grandson of James Gibbons, the Irish poet, and of John Huneker, organist; studied law and conveyancing at the Law Academy, Philadelphia, for five years; studied the piano with Georges Mathias, Paris; was associated for ten years with Rafael Joseffy as teacher of the piano at the National Conservatory, New York; music and dramatic critic for various papers, art editor and author. He died in 1921.*]

4390 ORIGINAL AUTOGRAPH MANUSCRIPT of "Chopin: The Man and his Music." Written on 120 pages, quarto and folio. In a crushed brown levant morocco solander case.
This Manuscript varies considerably from the printed version, and while

it does not contain all that is in the book, it does contain some material which was not incorporated in the biography.
The following is a list of the Manuscripts herein contained:
Chopin: Poet and Psychologist. 18 pages, signed at the end.
Man and Artist. 67 pages.
The Scherzi and the F. Minor Fantasie, 10 pages.
The Preludes, 8 pages.
Three Rondos, 6 pages.
The Polonaises, 6 pages.
The Impromptus, 4 pages.
The Nocturnes, 5 pages.

4391 CHOPIN: The Man and his Music. *Portrait*. 12mo, cloth, uncut.
First Edition. New York, 1900

4392 MELOMANIACS. 12mo, cloth, uncut. New York, 1902
First Edition.

4393 OVERTONES. A Book of Temperaments. *Portrait*. 12mo, cloth, uncut.
First Edition. New York, 1904

4394 ICONOCLASTS. A Book of Dramatists. 12mo, cloth, uncut.
First Edition. New York, 1905

4395 VISIONARIES. 12mo, cloth, uncut. New York, 1905
First Edition.

4396 GEORGE SAND. In the *North American Review* for February 1908. 8vo, wrappers, uncut. In a half brown morocco slip case. [New York, 1908]

4397 EGOISTS. A Book of Supermen. *Illustrations*. 12mo, cloth, uncut.
First Edition. New York, 1909

4398 ICONOCLASTS. 12mo, cloth. New York, 1910
Second Edition. With English imprint on back of cover.

4399 PROMENADES OF AN IMPRESSIONIST. 12mo, boards, cloth back, uncut.
First Edition. New York, 1910

4400 VISIONARIES. 12mo, cloth. New York, 1910
Second Edition.

4401 ORIGINAL AUTOGRAPH MANUSCRIPT of "Franz Liszt: The Real and Legendary." Written on 17 pages, quarto; also, the 2 pages of "Instead of a Preface," which appeared at the end of the printed book. In a crushed brown levant morocco solander case.
THE COMPLETE MANUSCRIPT of the First Chapter of Liszt's biography, with numerous manuscript corrections throughout, and signed on the first page, beneath the caption. Huneker has also signed with his initials the two pages of "Instead of a Preface."

4402 FRANZ LISZT. *Illustrations*. 12mo, cloth, uncut. New York, 1911
First Edition.

4403 FRANZ LISZT. *Illustrations*. 12mo, cloth, uncut. London, 1911
First English Edition.

4404 Chopin: The Man and his Music. *Portrait*. 12mo, cloth. London, 1913
First English Edition.

4405 Old Fogy. His Musical Opinions and Grotesques. With an Introduction and Edited by James Huneker. 12mo, cloth. Philadelphia, [1913]
First Edition. Inscribed: "*For John Quinn with the regards of James Huneker. Aug., 1913.*"

4406 The Pathos of Distance. 12mo, cloth, uncut. New York, 1913
First Edition. Laid in is a printed slip: "*With the Compliments of the Author.*"

4407 Original Autograph Manuscript of "The Genius of Joseph Conrad." Written on 10 pages, quarto; a copy of the *North American Review* for August 1914, in which the article appeared. In a half brown morocco slip case.
The Complete Manuscript, with many autograph corrections, caption and signature beneath. Endorsed on the back: "*About 4000 words. The Genius of Joseph Conrad by James Huneker written late March and early April 1914. For my friend John Quinn with regards of James Huneker. Aug. 1914.*"
Laid in is an A. L. s. of the author to Mr. Quinn enclosing the Manuscript. Writing about a slight change in the Manuscript which Huneker made for Harpers, he says: "*I've also included part of that Puck notice of Chance—the latter written before the N. A. Review article.*"

4408 The Genius of Joseph Conrad. In the *North American Review* for August 1914. In a cloth slip case. New York, 1914

4409 Skulls and Crossbones and Nine-leaved Clover. In the *Forum* for July 1914; Three Disagreeable Girls. In the *Forum* for Nov. 1914; A Musical Primitive. In the *Forum* for Feb. 1915; The Case of Dr. Nordau. In the *Forum* for Nov. 1915; The Supreme Sin. In the *Forum* for March 1916. 5 nos., 8vo, wrappers. In a cloth slip case. New York, 1914-16

4410 The Classic Chopin. In the *Musical Quarterly* for October 1915. 8vo, wrappers. In a cloth slip case. New York, 1915

4411 Dostoievsky and Tolstoy. In the *Forum* for August 1915. 8vo, wrappers. In a cloth slip case. New York, 1915

4412 Ivory Apes and Peacocks. *Portrait*. 12mo, cloth, uncut. New York, 1915
First Edition.

4413 Jules Laforgue. In the *North American Review* for July 1915. 8vo, wrappers, uncut. In a cloth slip case. New York, 1915

4414 New Cosmopolis. A Book of Images. 12mo, cloth, uncut.
First Edition. New York, 1915

4415 The Philharmonic Society of New York and its Seventy-Fifth Anniversary. A Retrospect. *Portraits*. 12mo, cloth. [New York, 1917]
First Edition.

4416 Remy de Gourmont. In the *North American Review* for June 1917. 8vo, wrappers, uncut. In a cloth slip case. New York, 1917

4417 UNICORNS. 12mo, cloth, uncut. New York, 1917
First Edition.

4418 THE POEMS AND PROSE POEMS of Charles Baudelaire. With an Introductory Preface by James Huneker. 12mo, boards, uncut. New York, 1919
First Edition with Huneker's Preface.

4419 THE STEINWAY COLLECTION of Paintings by American Artists, together with Prose Portraits of the Great Composers by James Huneker. *Fine colored plates.* 4to, boards, vellum back, uncut. New York, 1919
First Edition.

4420 BEDOUINS. *Portraits.* 12mo, cloth, uncut. New York, 1920
First Edition. Laid in is a printed slip: "*With the Compliments of the Author.*"

4421 PAINTED VEILS. 8vo, boards, vellum back, uncut. New York, [1920]
First Edition. One of a limited number, signed by the author.

4422 STEEPLEJACK. *Portraits.* 2 vols., 8vo, cloth. New York, 1920
First Edition. Laid in is a printed slip: "*With the Compliments of the Author.*"

4423 VARIATIONS. 12mo, cloth, uncut. New York, 1921
First Edition.

4424 LETTERS of James Gibbons Huneker. Collected and Edited by Josephine Huneker. *Portraits and facsimiles.* 8vo, boards, cloth back, uncut.
London, 1922
First Edition. One of 260 copies, signed by the Editor. Laid in at page 112 is the Original Manuscript of the letter to the Editor of the *Evening Sun*, there reproduced in facsimile.

4425 LETTERS of James Gibbons Huneker. Collected and Edited by Josephine Huneker. *Portrait.* 8vo, cloth, uncut. New York, 1922
First Edition. Inscribed: "*October, 1922. May this book please you. Josephine Huneker.*" Laid in is a wrapper addressed to Mr. Quinn by Mrs. Huneker.

4426 EGOISTS. A Book of Supermen. *Illustrations.* 12mo, cloth. London, n.d.
First English Edition.

4427 MELOMANIACS. 12mo, cloth. London, n.d.
First English Edition.

4428 THE PATHOS OF DISTANCE. 12mo, cloth. London, n.d.
First English Edition.

4429 PROMENADES OF AN IMPRESSIONIST. 12mo, cloth. London, n.d.
First English Edition.

4430 HUNT (W. HOLMAN). Pre-Raphaelitism and the Pre-Raphaelite Brotherhood. *Illustrated.* 2 vols., 8vo, cloth, gilt top. London, 1905
First Edition.

4431 HUNT (WILLIAM). The Irish Parliament, 1775. From a Contemporary Manuscript. 8vo, cloth, uncut. London, 1907
First Edition.

4432 HUNTER (GEORGE LELAND). Tapestries: Their Origin, History, and Renaissance. *With 4 colored plates* and *147 half-tone engravings*. 8vo, cloth. New York, 1912
First Edition.

4433 HUSSEY (S. M.). The Reminiscences of an Irish Land Agent. Compiled by Home Gordon. *2 portraits*. 8vo, cloth, uncut. London, 1904
First Edition.

EDWARD HUTTON

[*Cavaliere of the Order of the Crown of Italy. Born in London, 1875; travelled on foot through Italy and Spain; has studied especially Italian history, literature and art.*]

4434 In Unknown Tuscany. Notes by William Heywood. *With illustrations in color and black and white*. 8vo, cloth, uncut. New York, 1909
First American Edition.

4435 Giovanni Boccaccio. A Biographical Study. *Illustrations*. 8vo, cloth, uncut. London, 1910
First Edition.

4436 Attila and the Huns. 8vo, cloth, uncut. London, 1915
First Edition.

4437 The Cities of Spain. *Illustrations in color and black and white*. 12mo, cloth, uncut. New York, 1916
First American Edition.

4438 HUXLEY (ALDOUS). Leda. *Frontispiece*. 4to, boards, cloth back, uncut. London, 1920
First Edition. One of 160 copies, signed by the author.

4439 ——Crome Yellow. 12mo, cloth, uncut. London, 1921
First Edition.

4440 ——Mortal Coils. 12mo, cloth, uncut. London, 1922
First Edition.

4441 ——On the Margin. Notes and Essays. 12mo, cloth, uncut.
First Edition. London, 1923

JORIS KARL HUYSMANS

[*French novelist, born in Paris in 1848, of a Flemish family, some members of which achieved distinction as painters at Antwerp in the seventeenth century. He began his literary life as a disciple of crude realism, and his novels present every stage of his evolution from sensual materialism, through spiritualism and Satanism, to Christian mysticism, in which, as he conceived it, there is still a curious strain of the sensual. "Marthe" (1876) is a study of prostitution, coinciding in date with Zola's "L'Assom-*

moir." In "Les Sœurs Vatard" he is still pondering moral anguish, sordid wretchedness and vice. "En Ménage" is a cynical commendation of marriage, and "A Vau l'Eau" a tour de force in nauseating description. In "A Rebours" (1884) he turns in a sort of fierce desperation from his empty materialism to an almost hysterical spiritualism. After this there are some barren years, except for the insignificant "En Rade" and "Un Dilemme." Then "Là-bas" (1891) carries the psychic and psychological evolution a step further in the morbid treatment of astrology and Satanism. This recrudescence of the occult and supernatural suggests his personal trend toward religious mysticism, and in "En Route" he approaches still further toward such Christianity as may be consistent with abnormal pessimism. From this point his progress is clear and unbroken. "La Cathédrale" carries him to the door of a Benedictine retreat, and "L'Oublat" takes him inside. His novels, with their excessive frankness and developing subtlety, are obviously, though of course incompletely, autobiographical; for Huysmans himself sought refuge in a Trappist monastery—"too much a man of letters to be a monk, too much a monk to stay among men of letters," as he says of Durtal in "En Route."]

4442 Un Dilemme. 18mo, sewn, uncut (front wrapper wanting, and shaken). Paris, 1887

First Edition. Autograph presentation copy from the author to Jean Dolent, and autograph presentation inscription from the latter to Mme. H. Korsowska.

4443 A Vau l'Eau. *Etched portrait by A. Delattre, in two states.* Square 18mo, wrappers, uncut. In a half blue morocco slip case. Paris, 1894

One of 10 copies on Japan vellum. Inscribed: "*A. Henry Bauer. Ce livre d'antan qu'il aime avec une bonne poignie demain de son ami. J. K. Huysmans.*"

4444 The Cathedral. Translated from the French by Clara Bell. Edited, with a Prefatory Note by C. Kegan Paul. 12mo, buckram, uncut.

First Edition of this translation. London, 1898

4445 La Bièvre et Saint-Séverin. 12mo, wrappers, uncut (broken). Paris, 1898

First Edition. Inscribed on fly-leaf: "*A. M. Vaughn—J. K. Huysmans.*"

4446 La Bièvre et Saint-Séverin. 12mo, wrappers, uncut. In a half gray morocco slip case. Paris, 1898

First Edition. Inscribed: "*A Félicien Champsaur cordialement. J. K. Huysmans.*"

4447 Sainte Lydwine de Schiedam. 12mo, wrappers, uncut. In a half gray morocco slip case. Paris, 1901

First Edition. Inscribed: "*A M. G. La Jeunette. J. K. Huysmans.*"

4448 L'Oblat. 12mo, wrappers, uncut. In a half blue morocco slip case. Paris, 1903

First Edition. Inscribed: "*À James Carleton. Cette étude sur une fin de Monastère. J. K. Huysmans.*"

4449 Croquis Parisiens. A Vau l'Eau. Un Dilemme. 12mo, wrappers, uncut. In a half gray morocco slip case (name on wrapper). Paris, 1905

4450 Against the Grain. Translated from the French by John Howard. Introduction by Havelock Ellis. *Frontispiece*. 8vo, cloth. New York, 1922
First American Edition.

DOUGLAS HYDE

[*Known in Ireland and amongst Irishmen as "An Craoibin Aoibhinn." Historian, poet and folklorist. Educated at Trinity College, Dublin (LL.D. 1887). President of the Irish National Literary Society, 1894-5; President of the Gaelic League, 1893-1915; President of the Irish Texts Society; Examiner in Celtic to the Royal University of Dublin.*]

4451 Original Autograph Manuscript of his "Early History of the Irish People." Written in pencil on 67 pages, quarto (in an exercise book). In protecting boards.
A remarkable specimen of the work of this gifted author, with many corrections. Written in some portions on both sides of the leaf.

4452 Original Autograph Manuscript of "Translations from the Irish in Prose and Verse." Written on 34 pages, small quarto. In a cloth slip case.
This Manuscript consists of four pages containing "St. Patrick and Oisin." Beginning on page 5, to and including page 8, is "Irish Proverbs translated from the Gaelic." Beginning on page 9, to and including page 13, are "A Health after the Irish" and various translations in prose and verse of plays from the Irish. On page 14 is a story translated from the Irish, entitled "The Scullogne's Son and the Bishop," which takes in pages 14-21. Beginning with page 22, to and including page 30, are translations of Irish verse, and beginning with page 31, to and including page 34, are "More Proverbs."

[see illustration]

4453 Original Autograph Manuscript, written in Gaelic, in pencil, on 16 pages, quarto. Title unknown. In protecting boards.

4454 Beside the Fire. A Collection of Irish Gaelic Folk Stories. Edited, translated, and annotated by Douglas Hyde. With additional notes by Alfred Nutt. 8vo, original cloth. London, 1890
First Edition. Inscribed by the author on half-title: "*This was my second collection of folk lore. The first was published in Irish only, but many of the pieces are here translated. An Craoibin (Douglas Hyde).*" Partly printed in English and Gaelic.

4455 Beside the Fire. A Collection of Irish Gaelic Folk Stories. Edited, translated and annotated by Douglas Hyde. With additional notes by Alfred Nutt. 8vo, cloth (name on title, and newspaper clippings relating to the work pasted on fly-leaves). London, 1890
First Edition. Partly printed in English and Gaelic.

4456 The Revival of Irish Literature. Addresses by Sir Charles Gavan Duffy, K.C.M.G., Dr. George Sigerson, and Dr. Douglas Hyde. 12mo, cloth, gilt top, uncut. London, 1894
First Edition.

Irish proverbs translated from the Gaelic (?)

There's the ~~sheep~~ lamb teaching its mother to bleat.

The idiot knows the fault of the fool.

There be's luck on a fool.

Mouth of ivy and heart of holly.

There be's cruelty in (even) the bright laugh.

Blind indeed is the colour-blind.

The full stomach complains.

Hurry without haste.

Hope the physician of all misfortune

My complexion is black, said the raven.

ONE OF THE THIRTY-FOUR PAGES OF DOUGLAS HYDE'S ORIGINAL AUTOGRAPH MANUSCRIPT OF "TRANSLATIONS FROM THE IRISH IN PROSE AND VERSE"

[4452]

4457 Love Songs of Connacht (Being the Fourth Chapter of the "Songs of Connacht"), now for the first time Collected, Edited, and Translated. 12mo, half crushed olive levant morocco, gilt top, uncut, by Bradstreet. London, 1895

Rare First Edition. Inscribed by the author on title "*Douglas Hyde (An Craoibin).*" Text in Gaelic and English.

4458 Love Songs of Connacht (Being the Fourth Chapter of the "Songs of Connacht"), now for the first time Collected, Edited, and Translated. 12mo, wrappers, uncut (back slightly worn). Dublin, 1895
Second Edition.

4459 Love Songs of Connacht (Being the Fourth Chapter of the "Songs of Connacht"). 12mo, wrappers, uncut (back missing). Dublin, 1895
Third Edition.

4460 Love Songs of Connacht (Being the Fourth Chapter of the "Songs of Connacht"). 12mo, wrappers, uncut. Dublin, 1905
Fourth Edition.

4461 The Story of Early Gaelic Literature. 12mo, cloth, gilt top. London, 1895

First Edition. With the autograph of the author on fly-leaf.

4462 The Story of Early Gaelic Literature. 12mo, cloth. London, 1895
First Edition.

4463 The Three Sorrows of Story-telling, and Ballads of St. Columkille. Square 12mo, half crushed olive levant morocco, gilt top, uncut, by Bradstreet. London, 1895
First Edition. Inscribed by the author on half-title: "*Douglas Hyde (An Craoibin). I would like very much to rewrite this book some day.*"

4464 The Three Sorrows of Story-telling, and Ballads of St. Columkille. Square 12mo, original wrappers, uncut (slightly worn). London, 1895
First Edition.

4465 Ode in Irish. In the *Oireachtas Proceedings* for 1897. 8vo, wrappers (worn). Dublin, 1897

With an envelope addressed to Mr. Quinn in the autograph of Douglas Hyde laid in.

4466 A Literary History of Ireland from Earliest Times to the Present Day. *Frontispiece.* 8vo, cloth, gilt top, uncut. London, 1899
First Edition. Inscribed by the author on fly-leaf: "*When I came here to America I found copies of this book in nearly every wealthy Irish house. I was sorry then that I had sold it to Unwin for £93. Douglas Hyde (An Craoibin).*"

4467 An Sgéaluidhe Gaedhealach. Royal 8vo, wrappers, uncut. In a half brown morocco slip case. Lundún, [1901]
First Edition. Inscribed by the author on half-title: "*Georges Dottin and I translated this book together; i.e., I made the good translation and he the good French. An Craoibin (Douglas Hyde).*" Text in Gaelic and French.

4468 An Sgéaluidhe Gaedhealach. Royal 8vo, wrappers, uncut.
First Edition. Text in Gaelic and French. Lundún, [1901]

4469 Casad an Ysugain [The Twisting of the Rope], with English translation by Lady Gregory. In *Samhain* for October 1901. Small 4to, wrappers, uncut. London, 1901
Also contributions by George Moore and Edward Martyn.

4470 Ideals in Ireland. Edited by Lady Gregory. Written by "A. E." [George Russell], D. P. Moran, George Moore, Douglas Hyde, Standish O'Grady, and W. B. Yeats. 12mo, cloth, uncut. London, 1901
First Edition.

4471 A Literary History of Ireland from Earliest Times to the Present Day. *Frontispiece*. 8vo, cloth, gilt top, uncut. London, 1901
Second Edition.

4472 An Naom ar Iarraid [The Lost Saint], with English translation by Lady Gregory. In *Samhain* for October 1902. Small 4to, wrappers, uncut. London, 1902

4473 Five Irish Stories. Translated from the Irish of the "Sgéuluidhe Gaodhalach." Square 12mo, wrappers, uncut. Dublin, [1902]
Inscribed by the author on title: "*Seagan Macquin. An Craoibin.*"

4474 A Literary History of Ireland from Earliest Times to the Present Day. *Frontispiece*. 8vo, cloth, gilt top, uncut. London, 1903

4475 The Poorhouse (in Gaelic), with English translation by Lady Gregory. In *Samhain* for September 1903. Small 4to, wrappers, uncut. London, 1903

4476 Songs ascribed to Raftery. Being the Fifth Chapter of the Songs of Connacht, now for the first time Collected, Edited and Translated. *Portrait*. 12mo, boards, cloth back. Dublin, 1903
First Edition. Inscribed by the author on fly-leaf: "*Do not take this book from John Quinn. Croibim Ogie. An Craoibin. Douglas Hyde.*" Text in Gaelic and English.

4477 Songs ascribed to Raftery. Being the Fifth Chapter of the Songs of Connacht, now for the first time Collected, Edited, and Translated. *Portrait*. 12mo, boards, cloth back, uncut. Dublin, 1903
First Edition. Text in Gaelic and English.

4478 The Love Songs of Connacht. Being the Fourth Chapter of the Songs of Connacht. Collected and Translated by Douglas Hyde. 8vo, boards, cloth back, uncut. [Dundrum: Dun Emer Press (Cuala Press), 1904]
One of 300 copies printed at the Cuala Press. Inscribed by the author on fly-leaf; "*This is John Quinn's sole remaining copy of this edition. I absolutely forbid anybody whatsoever to take or borrow this book from him. Douglas Hyde (An Craoibin).*"

4479 The Love Songs of Connacht. Being the Fourth Chapter of the Songs of Connacht. Collected and Translated by Douglas Hyde. 8vo, boards, cloth back, uncut. [Dundrum: Dun Emer Press (Cuala Press), 1904]
One of 300 copies printed at the Cuala Press.

4480 Love Songs of Connacht. 12mo, cloth, uncut. London, 1905
Text in Gaelic and English.

4481 The Story of Early Gaelic Literature. Square 16mo, cloth, gilt top. London, 1905

4482 Spreading the News. The Rising of the Moon. By Lady Gregory. The Poorhouse. By Lady Gregory and Douglas Hyde. 12mo, original wrappers, uncut. Dublin, 1906
First Edition. Being volume IX of the Abbey Theatre Series.

4483 The Adventures of Leithin. Royal 8vo, wrappers. In a half brown morocco slip case. N.p., 1915
Reprinted from the *Celtic Review*, June 1915. Mr. Quinn has written on front wrapper: "*A Contribution to Gaelic Bird and Beast Lore.*" With an envelope addressed to Mr. Quinn in the autograph of Douglas Hyde laid in.

4484 Legends of Saints & Sinners. *Frontispiece.* 12mo, cloth. Dublin, [1915]
First Edition. Inscribed by the author on fly-leaf: "*Sejan o Cuin,*" with an inscription in Gaelic, and signed "*An Craoibin.*" Dated "*Sept. 1915.*"

4485 Douglas Hyde. By Diarmid O Cobhthaigh. *Portrait.* 12mo, cloth.
First Edition. Dublin, 1917

4486 King James. Translated by Lady Gregory. 12mo, wrappers, uncut. [Dublin], n.d.
Inscribed by the author on fly-leaf: "*I got the idea of this little play from Lady Gregory and W. Yeats at Coole Park, but I wrote it at Ratra in a day. An Craoibin (Douglas Hyde).*" Text in Gaelic and English.

4487 King James. Translated by Lady Gregory. 12mo, wrappers, uncut. [Dublin], n.d.
Inscribed by the author on fly-leaf: "*Seagan O Cuin, O Macquin. An Craoibin.*" Text in Gaelic and English.

4488 The Last Three Centuries of Gaelic Literature. 16mo, wrappers. London, n.d.
First Edition. Inscribed by the author on first leaf of text: "*Seagan Macquin. An Craoibin.*"

4489 The Nativity. Translated by Lady Gregory. 12mo, wrappers. Dublin, n.d.
Inscribed by the author on title: "*Seagan O Cuin O Macquin. An Craoibin.*" Text in Gaelic and English.

4490 The Religious Songs of Connacht. A Collection of Poems, Stories, Prayers, Satires, Ranns, Charms, etc. 2 vols., 12mo, cloth. Dublin and London, n.d.

Inscribed by the author on half-title: "*This is one of the first two sets bound of this book. One set I presented to President Roosevelt, this set I have brought to my friend John Quinn.*" Text in Gaelic and English.

4491 THE RELIGIOUS SONGS OF CONNACHT. A Collection of Poems, Stories, Prayers, Satires, Ranns, Charms, etc. 2 vols., 12mo, cloth, uncut. Text in Gaelic and English. Dublin and London, n.d.

4492 THE RELIGIOUS SONGS OF CONNACHT. A Collection of Poems, Stories, Prayers, Satires, Ranns, Charms, etc. 8 parts, 12mo, wrappers. In two half gray morocco slip cases. Dublin and London, n.d. Text in Gaelic and English.

4493 THE TINKER AND THE FAIRY. Translated by Miss Butler. 12mo, wrappers. Dublin, n.d.
First Edition. Inscribed by the author on title: "*I wrote this at the request of George Moore, and it was first played to entertain a large party in his garden. Signor Esposito wrote the music. The girl who played the fairy, Sarah O'Flanagan, was very pretty. I played the part of the tinker. (Douglas Hyde) An Craoibin.*" Text in English and Gaelic.

4494 THE TINKER AND THE FAIRY. Translated by Miss Butler. 12mo, wrappers. Dublin, n.d.
First Edition. Text in English and Gaelic.

4495 UBHLA DE'N CRAOIBH (Apples from the Bowl). 12mo, wrappers, uncut. Dublin, n.d.
Inscribed by the author on title: "*Do Mac Vi Cuin. An Craoibin.*" Text in Gaelic.

4496 UBHLA DE'N CRAOIBH (Apples from the Bowl). 12mo, wrappers, uncut (few leaves torn from careless opening). Dublin, n.d.

HENRY MAYERS HYNDMAN

[*Born in London, 1842; eldest son of the late John Beckles Hyndman, barrister, who gave $750,000 to build and endow churches in the East End of London. Educated privately, and at Trinity College, Cambridge. Member of the Sussex County Eleven, 1863-8; correspondent of the Pall Mall Gazette, 1866; friend of Mazzini and Garibaldi; founded the Social Democratic Federation, 1881. Very prominent debater, agitator and semi-internationalist.*]

4497 COLONIES AND DEPENDENCIES. 8vo, wrappers. London, 1904

4498 SOCIAL-DEMOCRACY. 8vo, wrappers (small piece missing from lower corner of front wrapper). London, 1904

4499 VERBATIM REPORT of the Debate in St. James's Hall, July 2, 1889. The Single Tax versus Social-Democracy. Between Henry George and H. M. Hyndman. With an Introduction by H. M. Hyndman. 8vo, wrappers. London, [1906]

4500 Debate between H. M. Hyndman and Charles Bradlaugh, at St. James's Hall, April 17, 1884. Will Socialism Benefit the English People? 8vo, wrappers. London, 1907

4501 The Unrest in India. 8vo, wrappers. London, 1907

4502 The Record of an Adventurous Life. *Portrait*. 8vo, cloth, uncut. *First Edition*. London, 1911

4503 The Record of an Adventurous Life. *Portrait*. 8vo, cloth. *First American Edition*. New York, 1911

4504 Further Reminiscences. 8vo, cloth, uncut. London, 1912 *First Edition*.

4505 The Future of Democracy. 12mo, cloth. London, [1915] *First Edition*.

4506 The Awakening of Asia. 8vo, cloth. London, 1919 *First Edition*.

4507 Clemenceau, the Man and his Time. *Portrait*. 8vo, cloth, uncut. *First Edition*. London, [1919]

4508 Clemenceau, the Man and his Time. *Portrait*. 8vo, cloth. *First American Edition*. New York, [1919]

4509 The Economics of Socialism. 8vo, cloth. London, 1920 *First Edition*.

4510 The Evolution of Revolution. *Portrait*. 8vo, cloth, uncut. *First American Edition*. New York, 1921

4511 IARRAIDH (GNATHIA GAN). The Sacred Egoism of Sinn Fein. 12mo, wrappers, uncut. Dublin, 1918
Second Edition.

HENRIK IBSEN

[*In 1720 a Danish sea-captain, Peter Ibsen, set his face toward Norway and entered the port of Bergen, on the rugged south-west coast of the Scandinavian peninsula. When he became an established citizen of the provincial community he married a German lady. From that union, with three intervening generations, was descended Henrik Ibsen, the dramatist. But there was also a strong strain of Scotch blood in the family by the time Henrik arrived. The foundations of his temperament were therefore somewhat foreign to the native soil of Bergen, or of Skien, where the family settled and where Henrik was born on March 20, 1828. The family dwelling, Stockmann House, was in the centre of the little town. From the windows could be seen the church with its tower; not far away loomed the town hall, the jail, the pillory, and the mad-house—constituting nearly all the scenery, natural or artificial, within the immediate range of the sensitive boy, and possibly explaining the absence of any vivid nature description in his early poetry.*

When Henrik was eight years old, commercial disaster descended on his father, who had seemed to be prospering and had moved into a larger house. Henceforth financial meagreness was the portion of the young dreamer for many years. He received most of his education from a certain Johan Hansen, an austere theologian, and Ibsen the dramatist never quite got rid of that early theological twist. At the age of sixteen he began to earn his own bread as an apothecary's assistant in the stagnant little community of Grimstad; and here he learnt more and more to look into himself: "there," he wrote once, "is where I fight my battles." At Grimstad he wrote "Catilina," a drama in four acts, and some poems. When "Catilina" was finally published in 1850, thirty-two copies were disposed of in the usual way: a grocer near by kindly used the rest as wrapping paper.

The revolution of 1848 had made Ibsen a republican; the downfall of Denmark and the general disturbance had made him increasingly restless mentally and emotionally. In 1850 he entered the famous school of Heltberg in Christiania, where students were "crammed" for examinations. His play "The Warrior's Mound" was produced the same year at the Christiania Theatre, with little effect except that it attracted the attention of Ole Bull, the violinist, who offered him the post of stage manager and house playwright at the theatre he had established the year before in Bergen. Here Ibsen gained valuable experience, superintending the staging of one hundred and forty-five plays, many of them by Scribe. Here also his own "Feast at Solhaug" was produced, and it was soon on the boards in Stockholm, Christiania and Copenhagen. But it was only a transitionary sketch.

Poverty and disappointment pursued him. Distressed, he left Norway, and from Rome sent back the social satire "Brand." He had a small travelling pittance received in response to his petitions to the King. After Rome, he went to Dresden, with intermittent visits to other cities. He suffered from the most abject poverty, but was relieved by a pitifully small pension. He worked on, and conditions gradually began to change. After ten years' voluntary exile, he returned to his native land, a man of reputation and growing success. In 1891 he made Christiania his home. On his seventieth birthday he received gifts and world-wide greetings, and in 1899 a bronze statue of the

poet-dramatist was erected outside the new National Theatre. He died on May 23, 1906.

As early as 1878 William Archer had begun to be his apologist, facing critics as hide-bound and virulent as those in Ibsen's own country. Bernard Shaw also took up the cudgels bravely and brilliantly later on. Ibsen had been assailed as immoral, cynical, pessimistic. He had also been hailed too confidently as the apostle of a new order of truth and emancipation. But his studies in human responsibility under modern social conditions were bound to win clearer appreciation and increasing acceptance. That they are permanent contributions to the stage can scarcely be claimed: all things pass, and plays of protest and dissection pass with them. "Ghosts," with its Greek precision and inevitability, will probably become individualized. It is difficult to-day to realize the feeling with which "Ghosts" was read during the first decade after its appearance—which is merely a proof of the influence Ibsen has exerted.]

4512 THE LADY FROM THE SEA. Translated by Eleanor Marx-Aveling. With a Critical Introduction by Edmund Gosse. *Portrait.* 12mo, Japan vellum boards, uncut. London, 1890
First Edition of this translation. One of 30 copies on Japan vellum, signed by the publisher.

4513 LIFE OF HENRIK IBSEN. By Henrik Jaeger. Translated by Clara Bell. With the Verse done into English by Edmund Gosse. 12mo, cloth, uncut.
First Edition of this translation. London, 1890

4514 MR. PUNCH'S POCKET IBSEN. A collection of some of the Master's best-known Dramas, condensed, revised, and slightly re-arranged . . . by F. Anstey. *Illustrations by Bernard Partridge.* 12mo, cloth, uncut.
First Edition. London, 1893

4515 THE MASTER BUILDER. [1893]; John Gabriel Borkman. 1897; Little Eyolf. 1897; A Doll's House. [1900]; Pillars of Society. [1900]; A League of Youth. [1900]; Ghosts. [1901]. Translated by William Archer. *Frontispieces.* 7 vols., 12mo, cloth and wrappers. London, [1893-1901]

4516 BRAND. A Dramatic Poem. Translated by F. Edmund Garrett. *Frontispiece.* 12mo, vellum, uncut. London, 1894
First Edition of this translation. One of 30 copies on Japan vellum.

4517 LOVE'S COMEDY. Translated with an Introduction and Notes, by C. H. Herford. 12mo, cloth, uncut. London, 1900
First Edition of this translation.

4518 WHEN WE DEAD AWAKEN. Translated by William Archer. 12mo, cloth.
First Edition of this translation. London, 1900

4519 LYRICAL POEMS. Selected and Translated by R. A. Streatfeild. Square 16mo, wrappers, uncut. London, 1902
First Edition of this translation.

4520 CORRESPONDENCE. The Translation edited by Mary Morison. *Portrait.* 8vo, cloth, uncut. London, 1905
First Edition of this translation.

4521 Ibsen: The Man, his Art, & his Significance. By Haldane Macfall. Small 4to, cloth. New York, 1907
First Edition. The illustrations by Joseph Simpson, called for on the title-page, do not appear to have been bound in with this copy.

4522 Works. With Introductions. Edited by William Archer. 12 vols., 12mo, cloth, uncut. London, 1908-12
First Collected Edition.

4523 Henrik Ibsen. A Critical Study. By R. Ellis Roberts. *Portrait.* 8vo, cloth, gilt top, uncut. London, 1912
First Edition.

4524 Lyrics & Poems from Ibsen. Including Songs from the Dramas. Translated by Fydell Edmund Garrett. To which is added a New and Revised Edition of the Same Translator's Version of 'Brand.' Collected and Arranged by Mrs. F. E. Garrett, with an Introduction by Philip H. Wicksteed. 12mo, cloth, gilt top, uncut. London, 1912
First Edition of this translation.

4525 Peer Gynt. Translated with an Introduction, by R. Ellis Roberts. 12mo, cloth. New York, 1913
First American Edition of this translation.

4526 The Master Builder. Pillars of Society. Hedda Gabler. Introduction by H. L. Mencken. 12mo, limp imitation leather. New York, [1917]
First Edition with this Introduction.

4527 ICHO (HANABUSA—1653-1724). Icho Gwafu. *Landscapes in black and white.* 8vo, wrappers, stitched, Japanese style. N.p., 1770

4528 ——Icho Gwafu. *Landscapes in black and white.* 8vo, wrappers, stitched, Japanese style (worn). N.p., 1770

4529 ——Kagai Manroku. *Illustrations in black and white of the Yoshiwara, by Icho, Kaigetsudo, and others.* 2 vols., 8vo, wrappers, stitched, Japanese style. N.p., 1825

4530 IHERING (RUDOLPH VON). The Evolution of the Aryan. Translated by A. Drucker. 8vo, cloth, uncut. London, 1897
First Edition of this translation.

4531 "IMAAL." Excursions in Thought. 12mo, cloth. Dublin, 1921
First Edition.

4532 IMAGE (SELWYN—artist; priest; Slade Professor of Fine Art at Oxford).
Original Autograph Manuscript of "Of Criticism and the Critic." Written on 13 pages, quarto. In a half brown morocco slip case.
The Complete Manuscript, signed at the end, with corrections throughout by the author.

4533 IMAGISTES (DES). An Anthology. 12mo, cloth, uncut.
New York, 1914

First Edition. Poems by Hilda Doolittle, Richard Aldington and others, illustrating the Imagist point of view.

4534 ——An Anthology. 12mo, boards. London, 1914
First Edition, with English title-page.

4535 IMPRESSIONISTS (THE MASTER). By Charles Louis Borgmeyer. *Profusely illustrated.* Royal 8vo, limp morocco, gilt edges.
First Edition in book form. Chicago, [1913]

4536 INDIA SOCIETY. Antique Bronze Image of Siva Ardhanarisvara, from Phrapatam in Southern Siam. *Reproduced in collotype*, with a Note by Victor Goloubeff. 4to, wrappers. [London, 1919]
First Edition.

4537 INDIANS. American Indian Life. By several of its Students. Edited by Elsie Clews Parsons. *Numerous illustrations in color and black and white by C. Grant Lafarge.* 4to, half cloth and boards, uncut. New York, 1922
First Edition.

4538 INDIAN SCULPTURE. Eleven Plates Representing Works of Indian Sculpture Chiefly in English Collections. [*Reproductions*, with Descriptive Notes by E. B. Havell.] 4to, boards, cloth back.
London: The India Society, [1911]

First Edition.

4539 INDIAN SHIPPING. A History of the Sea-Borne Trade and Maritime Activity of the Indians from the Earliest Times. By Radhakumud Mookerji. With an Introductory Note by Brajendranath Seal. *Illustrated.* Small 4to, cloth. London, 1912
First Edition. With a printed slip: "*From the author,*" laid in.

4540 INGE (WILLIAM RALPH—Dean of St. Paul's since 1911). Christian Mysticism. 8vo, cloth, uncut. London, 1899
First Edition.

4541 ——The Idea of Progress. The Romanes Lecture, 1920. 8vo, wrappers, uncut. Oxford, 1920
First Edition.

4542 INGRAM (JOHN H.—editor, biographer, littérateur). Oliver Madox Brown. A Biographical Sketch. 1855-1874. *Illustrated.* 8vo, cloth, uncut.
London, 1883

First Edition. Inscribed on half-title: "*To H. Buxton Forman, Esq. with the regards of John H. Ingram. 5 July, 1883.*" Laid in is an A.L.s. from Mr. Forman to Ingram, and two from the author to Forman, referring to the present work: "*I hope the book will prove sufficiently interesting for those whom it was written for—viz. the friends and admirers of Nolly Brown. Owing to the fact that many folks attended to are alive and, unlike the Madox Browns and Rossettis, unwilling to hear the truth, I have had a sad job . . .* " With the Forman bookplate.

4543 ——The True Chatterton. A New Study from Original Documents. *Illustrated.* 8vo, cloth, gilt top, uncut. New York, n.d.
First Edition, with American title-page.

4544 INTERNATIONAL (THE). Vol. III. December 1910—May 1911. *Illustrated.* 4to, cloth. New York, [1911]
Contributions by Clinton Scollard, Richard Le Gallienne, Sara Teasdale, Michael Monahan, and others.

4545 ——Vols. VIII-IX. January 1914—December 1915. Edited by George Sylvester Viereck. *Illustrated.* 2 vols., royal 8vo, cloth, gilt tops. [New York, 1914-5]
Contributions by Clinton Scollard, Benjamin De Casseres, Richard Le Gallienne, Amy Lowell and others.

4546 IRELAND. Ancient Laws of Ireland. (Irish Text and translation.) *Facsimiles.* 6 vols., 8vo, cloth, leather backs. Dublin, 1865-1901
First Edition.
Commonly called the Brehon Laws of Ireland, and pronounced by Sir Henry Sumner Maine in his "Origin of Institutions" the greatest compilation of early civilization that has come down to us. Out of print.

4547 IRELAND. Poems and Ballads of Young Ireland. 1888. 12mo, cloth. In a half brown morocco slipcase. Dublin, 1888
First Edition.
This book was the first flower of the Irish literary revival, the first combined effort at publication of writers who later became famous. It was a coöperative book, each author paying his proportion of the expense of its publication. This copy is autographed as follows: "*Miss Mabel Robinson. With J. Todhunter's compliments.*"
It is also autographed on the half-title as follows:
"*This little book was one of the first shoots of the young Ireland movement which blossomed into the literary, dramatic and Gaelic League movements later on.*

An Craoibin
(Douglas Hyde)"

The book contains five poems by T. W. Rolleston, then a leading Irish Nationalist: "To John O'Leary"; "A Song of the Wicklow Seas"; "The Spell-Struck"; "The Dead at Clonmanocas"; and "The Flight of O'Donnell." By John Todhunter: "Under the White Boy Acts"; "Aghodoe"; and "The Coffin Ship." By Douglas Hyde, soon to become President of the Gaelic League, it contains: "The Death Lament of John O'Mahony"; "St. Colum-Cille and the Heron"; "A Ballad of '98"; "Marching Song of the Gaelic Athletes"; and "From the Irish." By Katharine Tynan: "The Grave of Michael Dwyer"; "Shameen Dhu"; and "Papist and Puritan." By the lamented Ellen O'Leary, the sister of John O'Leary, to whom the book was dedicated: "Home to Carriglea"; "A Legend of Tyrone"; and "My Old Home." Dr. Siggerson contributed one poem, "The Exile's Return," under the signature of

Patrick Henry. In addition to the poems by Rose Kavanagh: "Lough Bray," "Bresal's Bride" and "St. Michan's Churchyard"; two poems by Frederick James Gregg: "Evening: Wicklow" and "After the Victory." The book also contains three great poems by William Butler Yeats: "The Stolen Child" in its first form, since revised, but the first form is preferred by many; the first appearance of "King Goll," one of the most magical poems ever written by Yeats, with the madness of the king in the refrain: "They will not hush, the leaves aflutter round me—The beech leaves old"; the first publication of "The Meditation of the Old Fisherman," and also the first appearance of Yeats' "Love Song." The dedication poem to John O'Leary was by T. W. Rolleston and has his signature in pencil at the bottom. The first poem, "Under the White Boy Acts," by John Todhunter, has a change on page 4 in the autograph of the author, and a new line inserted six lines from the end reading: "The necessary horrors of this life."

This is a book of great rarity, and like so many books of the kind has become almost impossible to obtain since the fires following the Dublin Insurrection of 1916.

4548 IRELAND. Journal of the National Literary Society of Ireland. Vol. I, Parts I-IV. 8vo, half green morocco, gilt top, uncut, wrappers bound in. Dublin, 1900-4

ROYAL IRISH ACADEMY

4549 Cath Ruis Na Rig For Boin. With Preface, Translation and Indices, by Edmund Hogan. 8vo, half brown morocco, gilt top, uncut. Dublin, 1892

First Edition. Vol. IV of the Todd Lecture Series.

Usually called the Battle of Rossnaree on the Boyne. It is the most scholarly edition of an ancient work that has appeared in modern times. It is the standard text book of Old Irish in the National University of Ireland, and received the highest commendations from the late Whitley Stokes.

4550 The Codex Palatino-Vaticanus. (Texts, Translations, and Indices.) By B. MacCarthy. 8vo, half brown morocco, gilt top, uncut. Dublin, 1892

First Edition. Vol. III of the Todd Lecture Series.

4551 The Latin Lives of the Saints, and The Production of an Irish Dictionary. By Edmund Hogan. 8vo, half brown morocco, gilt top, uncut. Dublin, 1894

First Edition. Vol. V of the Todd Lecture Series.

4552 Poems from the Dindschenchas. Text, Translation, and Vocabulary. By Edward Gwynn. 8vo, half brown morocco, gilt top, uncut. Dublin, 1900

First Edition. Vol. VII of the Todd Lecture Series.

The Dindschenchas is a valuable contribution to the origin of ancient place-names now long lost or enveloped in obscurity. Rare.

4553 The Metrical Dindschenchas. Part I. Text, Translation, and Commentary. By Edward Gwynn. 8vo, half brown morocco, gilt top, uncut. Dublin, 1903
First Edition. Vol. VIII of the Todd Lecture Series.

4554 The Irish Nennius from L'na Huidre, and Homilies and Legends from L. Brecc. By Edmund Hogan. 8vo, half brown morocco, gilt top, uncut. Dublin, 1895
First Edition. Vol. VI of the Todd Lecture Series.

4555 The Death-Tales of the Ulster Heroes. [Translated by] Kuno Meyer. 8vo, half brown morocco, gilt top, uncut. Dublin, 1906
First Edition. Vol. XIV of the Todd Lecture Series.

4556 The Triads of Ireland. By Kuno Meyer. 8vo, half brown morocco, gilt top, uncut. Dublin, 1906
First Edition. Vol. XIII of the Todd Lecture Series.

4557 The Instructions of King Cormac Mac Airt. By Kuno Meyer. 8vo, half brown morocco, gilt top, uncut. Dublin, 1909
First Edition. Vol. XV of the Todd Lecture Series.

THE IRISH ARCHAEOLOGICAL SOCIETY

4558 Tracts Relating to Ireland, Printed for the Irish Archaeological Society. *Map.* 2 vols., small 4to, cloth. Dublin, 1841-3
First Edition.
Vol. I contains a long poem on a Circuit of Ireland, in the year 942, by a Pact of the O'Neill. Very rare.
Vol. II contains reprints of exceedingly rare pamphlets showing Elizabeth's desire to colonize Ireland with English settlers. Very rare.
Vol. I has the Condover Hall bookplate.

4559 The Banquet of Dun na N-Gedh, and The Battle of Magh Rath, an Ancient Historical Tale. With a Translation and Notes, by John O'Donovan. Small 4to, cloth. Dublin: The Irish Archaeological Society, 1842
First Edition.
This is a story of a Feast and a Battle, a most delightful work on early history which gave Sir Samuel Ferguson material for his Congal. Very rare.

4560 Jacobi Grace, Kilkenniensis, Annales Hiberniae. Edited, with a Translation and Notes, by Rev. Richard Butler. Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological Society, 1842
These Annals extend from 1074 to 1514, and contain much valuable information relative to the affairs of the English in Ireland at that period. Many valuable notes on the Grace family.

4561 The Book of Obits and Martyrology of the Cathedral of the Holy Trinity. Commonly called Christ Church, Dublin. Edited with an Introduc-

tion, by James Henthorn Todd. *Printed in red, blue and black.* Small 4to, cloth. Dublin: The Irish Archaeological Society, 1844
First Edition.
A most unusual work showing manner of upkeep of some of the early monastic churches in Ireland. Very rare.

4562 The Genealogies, Tribes and Customs of Hy-Fiachrach, Commonly Called O'Dowda's Country. With Translation and Notes, by John O'Donovan. *Map.* Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological Society, 1844
This volume contains a mass of information on the genealogy and history of the O'Dowd family and their correlatives, as well as a variety of historic notes and indices on early Irish history.

4563 Registrum Prioratus Omnium Sanctorum juxta Dublin. Edited with Notes, by Rev. Richard Butler. *Facsimile.* Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological Society, 1845
An early record of "All Hallows" Priory founded in the twelfth century by Dermod MacMurrogh, and which was given to the people of Dublin by Henry VIII for a University, known as Trinity College, Dublin. Rare.

4564 A Chorographical Description of West or H-Iar Connacht. Written A.D. 1684, by Roderic O'Flaherty. Edited, with Notes and Illustrations, by James Hardiman. *Map.* Small 4to, cloth, uncut (name on endpaper). Dublin: The Irish Archaeological Society, 1846
First Edition.
Among the many able treatises in this book will be found several valuable archive documents relating to the province of Connacht never before brought to light. The author was a very learned man and author of a work entitled "Ogygia" written in Latin.

4565 The Miscellany of the Irish Archaeological Society. Vol. I. Small 4to, cloth. Dublin, 1846
First Edition.
This volume contains the following interesting papers: The Annals of Ireland from the year 1443 to 1468 translated by Dudley MacFirbis for Sir James Ware in 1660; a poem by St. Columcille; Obits of Kilcomnick; Ancient Testaments; Letter of Oliver Cromwell; The Irish Charters in the Book of Kells; Journey to Connacht in 1709, etc. Very rare.

4566 The Irish Version of the Historia Britonum of Nennius. Edited with a Translation and Notes, by James Henthorn Todd. The Introduction and Additional Notes by the Hon. Algernon Herbert. Small 4to, cloth (broken). Dublin: The Irish Archaeological Society, 1848
First Edition.
The Irish and most complete known version of the "History of the Britons," attributed to the apocryphal Nennius, supposed to have been written in the ninth century, is a work of great importance in elucidating the history of the early inhabitants of the British Isles.

4567 The Annals of Ireland. By Friar John Clyn, and Thady Dowling, together with the Annals of Ross. Edited by the Very Rev. Richard Butler. Small 4to, cloth. Dublin: The Irish Archaeological Society, 1849
First Edition.
These Annals relate to the affairs of the country from the descent of Edward Bruce, in 1315, to the year 1349, when the author is supposed to have fallen a victim to that dreadful pestilence known as the "Black Death," which devastated Europe in the fourteenth century. Rare.

4568 Acts of Archbishop Colton in his Metropolitan Visitation of the Diocese of Derry, 1397. Edited by Rev. William Reeves. Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological Society, 1850
Colton was an ecclesiastic of importance in his day, was successively Dean of St. Patrick's, Dublin, Lord Chancellor, Justice, and finally in 1382 Primate of all Ireland. A very valuable contribution to the ecclesiastical antiquities of Ireland.

4569 Secret History of the War of the Revolution in Ireland under James II. 1688-1691. By Col. Charles O'Kelly. Edited with Notes and a Memoir of the Author, by John Cornelius O'Callaghan.
First Edition. Dublin: The Irish Archaeological Society, 1850
This work was written under the allegorical title of Macariae Excidium or the Destruction of Cyprus, and gives a vivid description of the intrigues in Ireland. Rare.

4570 History of the Cromwellian Survey of Ireland, A.D. 1655-6, commonly called "The Down Survey." Edited from Manuscripts by Thomas Aiskew Larcom. 4to, cloth.
First Edition. Dublin: For the Irish Archaeological Society, 1851
A valuable book on the topography of Ireland edited by a ripe scholar. Rare.

4571 The Historic Literature of Ireland, an Essay on the Publications of the Irish Archaeological Society. 8vo, half brown morocco, gilt top, uncut. Dublin, 1851
First Edition.
The most complete treatise on the Historic Literature of Ancient Ireland. Reprinted from the *Irish Quarterly Review*. Out of print.

4572 The Life of St. Columba. Written by Adamnan. Text and Translation with Notes by William Reeves. *Map and folding chart*. Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological and Celtic Society, 1857
The text printed from a Manuscript of the Ninth Century, with variants from six other manuscripts. A rare, valuable addition to Irish hagiology. Exceedingly rare.

4573 A Mediaeval Tract on Latin Declension. Edited by Whitley Stokes. Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological and Celtic Society, 1860

4574 Annals of Ireland: Three Fragments. Copied from Ancient Sources, by Dubhaltach MacFirbisigh. Edited with a Translation and Notes, by John O'Donovan. Small 4to, cloth.
First Edition. Dublin: The Irish Archaeological and Celtic Society, 1860
These Annals contain many entries not found in the Annals of the Four Masters.

4575 The Topographical Poems of John O'Dubhagain and Gilla-na-naomh O'Huidhrin. Edited, with Translation, Notes and Introductory Dissertations, by John O'Donovan. 8vo, cloth, uncut (name on end-paper).
First Edition. Dublin: The Irish Archaeological and Celtic Society, 1862
This is the best and most authentic work ever issued on the origin and history of Irish family names, their patrimonial inheritances, their changes and meaning; together with a vast amount of genealogical and historic research. Very rare.

4576 A Calendar of the Saints of Ireland. Translated by John O'Donovan. Edited by James Henthorn Todd and William Reeves. 8vo, cloth, uncut (shaken). Dublin: The Irish Archaeological and Celtic Society, 1864
First Edition.
Better known as the Martyrology of Donegal, written by Michael O'Clery, Chief of "The Four Masters"; the most complete work on Irish hagiology extant. Rare.

4577 IRELAND (DESCRIPTION OF). The Description of Ireland, and the State thereof as it is at this present, in Anno 1598. Now for the First Time Published, from the Manuscript, with Copious Notes and Illustrations. By Edmund Hogan. Small 4to, cloth, uncut (loose in binding).
First Edition. Dublin, 1878

4578 IRELAND AND FRANCE. Translated from the French of Alfred Duquet. Introduction, Notes, and Appendix, by J. de L. Smyth. *Portraits.* 12mo, cloth, uncut. Dublin, 1916
First Edition of this translation.

4579 IRELAND, INDUSTRIAL AND AGRICULTURAL. *Profusely illustrated.* 8vo, cloth. Dublin, 1902
First Edition.

4580 IRELAND IN REBELLION. Translated from the French of Sylvain Briollay. 12mo, cloth. Dublin, 1922
First Edition of this translation.

4581 IRELAND (LETTERS FROM). By H—— B——. 16mo, wrappers.
First Edition. Reprinted from the *New Ireland Review.* Dublin, 1902

4582 IRELAND (THE MINSTRELSY OF). 200 Irish Songs, Arranged for Voice with Piano Accompaniment. With Historical Notes by Alfred Moffat. Royal 8vo, cloth (bookseller's stamp on title). London, [1897]
Three pieces of Irish Sheet Music are laid in.

4583 IRISH ARTISTS. A Dictionary of Irish Artists. By Walter G. Strickland. *Illustrated.* 2 vols., thick 8vo, cloth. Dublin, 1913
First Edition.

4584 IRISH BIBLIOGRAPHY. A Catalogue of the Bradshaw Collection of Irish Books in the University Library, Cambridge. 3 vols., 8vo, cloth.
First Edition. Cambridge, 1916

4585 IRISH CIVIL WARS. An Historical and Critical Review of the Civil Wars in Ireland, from the Reign of Queen Elizabeth to the Settlement under King William. By J. C.[urry]. 4to, contemporary calf (name on title-page, and hinges broken). Dublin, 1775
First Edition.

4586 IRISH CONVENTION. The Irish Convention and Sinn Fein. By Warre B. Wells & N. Marlowe. 8vo, cloth, uncut. Dublin and London, 1918
First Edition.

4587 IRISH FAMINE. The History of the Great Irish Famine of 1847, with Notices of Earlier Irish Famines. By the Rev. John O'Rourke. 12mo, cloth, uncut. Dublin, 1902

4588 IRISH GRAMMAR. Compendium of Irish Grammar. By Ernest Windisch. Translated by Rev. James P. M'Swiney. 8vo, cloth. Dublin, 1882

4589 ——[The Grammar of Spoken Irish. By the Christian Brothers.] 12mo, cloth. Dublin, 1901

4590 IRISH HISTORICAL RECORDS. Archivium Hibernicum. *Folding chart.* 8vo, wrappers. Dublin, 1912

4591 IRISH INDUSTRIAL EXHIBITION. World's Fair, St. Louis, 1904. Handbook and Catalogue of Exhibits. Part III. *Illustrated.* 8vo, half brown morocco, gilt top. N.p., [1904]

4592 IRISH INSURRECTION. Poets of the Insurrection. [Padraic H. Pearse, Thomas MacDonagh, Joseph M. Plunkett, John F. MacEntee.] 12mo, wrappers. Dublin, 1918
First Edition.

4593 IRISH JOURNAL. The New Irish Journal of Information for the People, with Numerous Original Legends and Stories, by Mrs. S. C. Hall, Wm. Carleton, Martin Doyle, George Petrie, &c. *Illustrated.* Vol. I, Nos. 1-52 [all published]. 8vo, half russia (back loose). Dublin, 1843

4594 IRISH LANGUAGE. Rawlinson B. 502. A Collection of Pieces in Prose and Verse in the Irish Language, Compiled during the Eleventh and Twelfth Centuries. Now Published in facsimile from the Original Manuscript in the Bodleian Library. With an Introduction and Indexes by Kuno Meyer. *With nearly 200 plates.* Small folio, boards, cloth back.
First Edition. Oxford, 1909

4595 IRISH LIBER HYMNORUM (THE). Edited from the MSS. with Translations, Notes, and Glossary, by J. H. Bernard, and R. Atkinson. 2 vols., 8vo, cloth, uncut. London, 1898
First Edition. Printed for the Henry Bradshaw Society.

4596 IRISH LITERATURE. Edited by Justin McCarthy, editor in chief; Maurice F. Egan, Douglas Hyde, Lady Gregory, James Jeffrey Roche, associate editors, and Charles Welsh, managing editor. *Illustrated.* 10 vols., 8vo, buckram, gilt tops. Philadelphia, 1904

The editorial and advisory committee consisted, in addition to the editor in chief and the associate editors, of Standish O'Grady, the well-known Irish writer; D. J. O'Donoghue, the well-known Irish bibliographer and Librarian of the National University of Ireland; Professor S. N. Robinson, Professor of Irish at Harvard University; W. P. Ryan; George W. Russell (A. E.); Stephen Gwynn; Professor W. P. Trent of Columbia University; Professor H. S. Pancoast, and John E. Redmond. Special articles written especially for this work were contributed by: Justin McCarthy on "Irish Literature"; on "Modern Irish Poetry" by William Butler Yeats; on "Early Irish Literature" by Douglas Hyde; on "Ireland's Influence on European Literature" by Dr. George Siggerson; on "Irish Novels" by Maurice Francis Egan; on "Irish Fairy and Folk Tales" by Charles Welsh; on "The Sunniness of Irish Life" by Michael MacDonagh; on "Irish Wit and Humour" by D. J. O'Donoghue; on "The Irish Literary Theatre" by Stephen Gwynn; "A Glance at Ireland's History" by Charles Welsh, and, most important of all, an article on "The Irish School of Oratory" by the late John F. Taylor. The article on "Modern Irish Poetry," which appears in Volume III, was an original contribution by William Butler Yeats and has never been republished in this form. The same is true of the article which begins in Volume IV on "Ireland's Influence on European Literature."

Volume VII contains as an introduction "The Irish School of Oratory," by the late John F. Taylor. John F. Taylor was a great orator, one of the greatest orators of modern times, and this article, specially written by him, has never been republished. It is the best discussion of Irish oratory ever written.

The art contributions to the work consist of reproductions of the authors and facsimiles of celebrated Irish manuscripts, such as "The Book of Kells" and other celebrated works. There are biographies and literary appreciations by George W. Russell (A. E.), W. P. Ryan, Douglas Hyde, T. W. Rolleston, W. B. Yeats, Standish O'Grady, D. J. O'Donoghue, Austin Dobson, Dr. George Siggerson and Lionel Johnson.

The critical and biographical articles on George Moore (Vol. VII, pages 2482-2483) and on George Russell (A. E.) (Vol. VIII, pages 2986-2989) were by John Quinn, who also wrote other biographical introductions.

Inscribed on the fly-leaf of Volume X is the following statement by Douglas Hyde, who edited that volume: "*I compiled and saw this book through the press. It's not my fault that it contains so much of my writing. The editors did not print the interesting matter I called to their attention, I presume because they would not go to the expense of purchasing the books, while I supplied them gratis with mine. An Craoibin (Douglas Hyde).*"

The tenth volume is unique of its kind. The Irish text appears on the left-hand page and the English text and translation appears on the right. Much of these translations has never been republished and they are full of wit, humor and sheer poetry. The translation from Geoffrey Keating is by the Reverend Patrick F. Dineen, the celebrated Irish writer, of whom a painting by the late John Butler Yeats is reproduced in the volume.

The whole set of ten volumes contains much material published for the first time in this work and never republished.

4597 IRISH MANUSCRIPTS. Anecdota from Irish Manuscripts. Edited by O. J. Bergin, R. I. Best, Kuno Meyer, J. G. O'Keeffe. Vol. I. 12mo, half brown morocco, gilt top, uncut, wrappers bound in. Halle, 1907
First Edition.

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First Editions.

4603 IRISH REBELLION OF 1916. A History of the Irish Rebellion of 1916. By Warre B. Wells, and N. Marlowe. 8vo, cloth, uncut.
First Edition. Dublin and London, 1916

4604 IRISH REVIEW (THE). Volumes I to IV. All published. *Profusely illustrated*. 42 nos., 8vo, wrappers, uncut. In four half blue morocco slipcases. Dublin, March 1911-November 1914
This work was first edited by J. M. Hone and subsequently by Padraic Colum, and in the end by the late Joseph Plunkett, who was one of those who were shot after the Insurrection of 1916.

A list of the contributors to these four volumes would contain the names of all modern Irish writers both living and dead, including George Moore, George W. Russell (A. E.), James Stephens, Lord Dunsany, John Eglinton, Padraic Colum, the late Padraic H. Pearse and Thomas MacDonagh, who were shot after the Insurrection of 1916; Frederick Ryan, Thomas Bodkin, F. Sheehy Skeffington, Standish O'Grady, Joseph Plunkett, Honorable Emily Lawless, Arthur Griffith, T. M. Kettle, Maurice Bourgeois, Susan L. Mitchell, Edmund Curtis, Rutherford Mayne, Edward Martyn, George Birmingham, William Butler Yeats, Maud Gonne, Forrest Reid, Seumas O'Sullivan, Oliver St. John Gogarty, Daniel Corkery, Dermod O'Byrne, D. J. O'Donoghue, Joseph Campbell, Sir Roger Casement, Professor Oswald Bergin, Conal O'Riordan, Darrell Figgis, Douglas Hyde (An Craoibin), Ernest A. Boyd, Katharine Tynan, Edward Lysaght, James H. Cousins, Colonel Maurice Moore, and Alice Stopford Green.

Art contributions by A. E., Nathaniel Hone, Augustus John, Gerald Festus Kelly, Sir William Orpen, Jack B. Yeats, John Butler Yeats, and others.

While this was a magazine devoted to Irish literature, art and science, toward the end it took on a strong Nationalist tone and three of the constant contributors, Padraic H. Pearse, Thomas MacDonagh and Joseph Plunkett, were among the sixteen executed after the uprising in May 1916. Because of the fire following the insurrection, which destroyed the stock of the *Review*, copies are very rare, and unbound copies, as fresh and immaculate as these are, are becoming excessively rare.

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HOLBROOK JACKSON

[*Author and editor; born in Liverpool, 1874. He has been editor or acting editor of the New Age, T. P.'s Weekly, and To-day, amongst other periodicals, and is well known as a contributor to the leading journals, and as a lecturer.*]

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[*Author and journalist; born at Sydney, New South Wales, in 1854, and educated at the Sydney Grammar School and at St. John's College, Cambridge; sometime editor of Folk Lore, the Literary Year-Book, etc., and literary editor of the Jewish Encyclopædia. He was also President of the Jewish Historical Society.*]

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HENRY JAMES

[*The famous son of the Swedenborgian disciple, writer and thinker, was born in New York in 1843, and educated for some years in France and Switzerland, finally entering the Harvard Law School in 1862. Three years later he began to contribute sketches and stories to the periodicals, notably the Atlantic Monthly. In 1869 he decided to expatriate himself, travelling on the Continent and maintaining residences in London, where he was thoroughly at home, and at Rye, Sussex. During busy years he produced the distinctive novels, stories and essays that have given him his high place in the field of intellectual imagination. He died in 1916.*

Even his early work showed that he was a resourceful master of language. His style at first was simple and supple: but in later years, with increased insight into the complexities of the individual and of society, there came increasing and finally painful complexity in his manner and methods. His favorite types were drawn from the richer and more complex American society which developed after the Civil War; and he preferred to place these representatives of the expanding national life against an English or Continental background, developing continual contrasts of American manners and ideals with foreign or cosmopolitan customs. Similarly he introduced American readers to English conservative life, with its prejudices and conventions, and to many phases of Continental life. As the greatest practitioner of the international novel, he rendered real service to the races whose diversities he portrayed so faithfully. But, though he plays most ingeniously on the surface of life, he rarely probes the depths. The people whom he presents are selected from the classes most subject to subtle impressions; they offer the greatest scope for his piquant originality; and yet, however complex and high-strung they may sometimes seem, they have the habit of revealing themselves ultimately as simulacra. Henry James is an excellent analyst of the superficial, a keen and minute observer of the unessential. He paints "finished pictures of the little nooks and bays into which human caprice occasionally drifts, when the main current of life's deeper interests has left us for a moment on one side and rushed past us. He does not half paint what is striking: he prefers rather to paint with wonderful care and precision what is not striking . . ." His studies, never conspicuously unstrained, became altogether too "alembicated"—to use his own word—as he grew more self-conscious. His subtle observation is too frequently concerned with delicate or even trivial nuances that belong less to his subject than to his own fanciful way of approaching it. But, as Richard Le Gallienne wrote thirty years ago, "if his style is a little too punctiliously West End

in its cut, at least he pays the reader the compliment of dressing, which too few modern writers ever think of doing."]

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65/

She turned aring her head and at the
moment the cam and mutter said that I had made the
poor gentleman talk enough

Of course he did go back to her – at the
end of a very long convalescence. His leg was permanently injured; he was obliged to move about very slowly, and what he had called the value of his marketing-power was not thereby increased. This meant permanent poverty, and all the rest of it. It lasted too great longer – until 185– , when Mrs. Crawford died, of delirium tremens. I cannot say that this event restored his generosity, for the excellent reason that to the eyes of the world – and my own much searching ones – he had never lost it.

Henry James Jr

29 Rue de Luxembourg
Paris.

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The exceedingly rare *First Edition* of this privately printed work, and the first copy to appear in the American auction room. Henry James' own copy, containing numerous changes, alterations and corrections in his autograph. The play was presented on the professional stage in London in 1895, and the above copy appears to have been used as a prompt-book, as it contains many manuscript interlineations, probably in the autograph of the stage director. Printed notation on front wrapper reads: "*Printed—as Manuscript—for Private Circulation only.*" Le Roy Phillips in his "Bibliography of Henry James" mentions this work, but apparently never saw a copy, as he did not include it in his bibliography.

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New York: Frank F. Lovell Company, [1899]

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First American Edition with these illustrations.

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First appearance of these articles.

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First appearance of these articles.

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4797 The Literary Remains of the late Henry James. Edited with an Introduction, by William James. *Portrait.* 12mo, cloth, uncut. Boston, 1885
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WILLIAM JAMES

[*The elder brother of Henry James, and the most remarkable member of a remarkable family, was born in New York in 1842, and educated at private schools and Lawrence Scientific School. He took his M.D. degree in the Harvard Medical School in 1870. He*

began to teach at his alma mater two years later, and became in due time Professor of Philosophy, Professor of Psychology, and finally Professor of Philosophy again. From 1899 to 1901 he was Gifford Lecturer on Natural Religion at the University of Edinburgh. Padua, Princeton, Edinburgh and Harvard gave him academic honors. He died in 1910, leaving his name especially associated in the public mind with Pragmatism—"a new name for some old ways of thinking"—in reality a revolt against the logic of absolute idealism developed by Royce and Bradley.

One of the few men of high attainments who have been able to talk and write about difficult subjects in relatively simple terms, William James left a deep impress on the thought of his time, and a deeper one on the minds of those who came into intimate contact with him. He has had scarcely any real equals in the field of analytical psychology. His "radical empiricism" was an attempt, and a brave one, to make experience self-supporting instead of dependent on assumed extra-experiential factors. He has been called "the archetypal man"—a man whose influence was enormous even in those philosophical circles most remote from his own. Spanning the transitionary period between transcendentalism and materialism, he felt the stress of all the controversial strife that followed Darwin. He had a singular passion for humanity. An onlooker in his laboratory once asked what he was doing. "I am seeking balm for the souls of men," he answered. Seeking he always was, as painter, physician, psychologist, philosopher, teacher—seeking the answer to the question of the sceptics: How can man be brought in contact with the divine when there is no divine? He led the way to the great sea of the subconscious, to the illimitable inner world. If you want actual contact with the divine, lean over the brink of the subconscious. His answer to the question of the age was a materialistic mysticism, a scientific religion.]

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4804 Herbert Spencer. In the *Critic* for January 1904; Herbert Spencer. In the *Atlantic Monthly* for July 1904. 2 nos., 8vo, wrappers, uncut. In a cloth slip case. New York and Boston, [1904]

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4809 Pragmatism. A New Name for Some Old Ways of Thinking. Popular Lectures on Philosophy. 8vo, cloth, gilt top, uncut. New York, 1907
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4810 Essays Philosophical and Psychological in Honor of William James. By his Colleagues at Columbia University. *Portrait.* Thick 8vo, cloth, uncut. New York, 1908
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4830 The Philosophy of William James. By Th. Flournoy. Translated by Edwin B. Holt and William James, Jr. 12mo, cloth. London, 1917
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4831 Annotated Bibliography of the Writings of William James. By Ralph Barton Perry. 8vo, cloth, gilt top, uncut. New York, 1920
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First Edition in this form. One of 321 copies printed for Members of the Sette of Odd Volumes.

[*Lionel Johnson was born in 1867, and educated at Winchester and at New College, Oxford. He settled in London in 1890, and the following year was received into the Church of Rome, to which his temperament, his love for old ideals and traditions, inevitably drew him. But it was a "rich, passionate, pulsing life," as one who shared it says, that he entered in those glittering 'nineties, when London was brilliant with famous men, or men who would know fame before they died. The young poet was below medium height, with a boyish face but large head, preternaturally grave, "with an assured quiet manner to match the arrogant, steady, thoughtful eyes." W. B. Yeats, his friend, speaks of "the loneliness and gravity of his mind; its air of high lineage." He was of English and Welsh descent, with a strong strain also of Irish blood.*

He had left Oxford with a great reputation, and he set to work at once writing for the more serious weeklies. His "Post Liminium" essays, published after his death, represent a fair proportion of this work. His prose was always carefully written, balanced, though sometimes quaint. He was infinitely patient in his detail, and apt, if occasionally excessive, in quotation. His "Art of Thomas Hardy" is so full of erudition that reading the book, one critic confessed, was like spending an afternoon—very pleasantly —in the Bodleian. As a poet he is less spontaneous than suggestive: but "the subtle echo of the voices of the great" may have a charm which those voices themselves sometimes fail to exercise. "His volume," Richard Le Gallienne wrote of his first book of poems, "is like an old garden, every flower awakening charming reminiscences of unforgotten, half-forgotten, and perhaps quite forgotten, poets, the whole invested with an antique dignity, and steeped in the sentiment of antiquity . . ."

He was extraordinarily fond of his old tutor and friend, Walter Pater—Oscar Wilde's friend also at college. The last poem that he wrote—"Walter Pater"—shows the intensity of this feeling, but there are other instances. C. Lewis Hind, who published the poem in the Academy, rightly calls it a "strange, intimate, beautiful poem," and adds, "the last lines have never left me":

> *"Gracious God keep him: and God grant to me*
> *By miracle to see*
> *That unforgettably most gracious friend*
> *In the never-ending end."*

The prayer recalls his inscription in Oliver Georges Destrée's "Poèmes sans Rimes" (which was included in Part Two of this catalogue):

> *"Miserere Jesu animæ Gualteri*
> *Pater benefactoris mei . . ."*

Johnson published two books of poems during his lifetime: "Poems" (1895) and "Ireland" (1897). He was thirty-five years old when he died. He had been ailing during the winter of 1901-2, but in the summer he gradually got better and was himself again when he met with an accident in Fleet Street, and died within a week. He seems to have had some presage of unrounded days:

> *"Lonely unto the lone I go*
> *Divine, to the Divinity."*

—neither arrogant nor sentimental, but decidedly characteristic.]

4870 SIR WALTER RALEIGH in the Tower. [The Queen's Gold Medal, English Verse, Winchester College.] 4to, boards, cloth back, uncut, wrappers

bound in (title-page stained, and with mended tear). In a half morocco slip case. [Chester, 1885]
First Edition. Probably unique. This copy is said to be the only one known and does not appear to have ever been offered by auction before. With the Brushfield bookplate.

4871 Review of "The Countess Kathleen and Various Legends and Lyrics" by W. B. Yeats, in the *Academy* for Oct. 1, 1892. Folio, sewn. In a cloth slip case. London, 1892

4872 Bits of Old Chelsea. *A Series of Forty-one Etchings*. By Walter W. Burgess. With Letterpress Description by Lionel Johnson and Richard Le Gallienne. Folio, buckram, uncut. London, 1893
First Edition. One of 110 copies. The etchings are on Japan vellum and signed. Copies of this book are extremely rare, and this copy is in exceedingly fine condition. It is the best description of Old Chelsea in the English language, and its noble format is equal to its contents. It is one of the best descriptive pieces of writing done by Lionel Johnson.

4873 The Art of Thomas Hardy. *Etched portrait, signed by William Strang*, and a Bibliography by John Lane. Small 4to, boards, uncut (hinges worn). *First Edition*. One of 150 copies on Large Paper. London, 1894

4874 The Art of Thomas Hardy. *Etched portrait*, and a Bibliography by John Lane. 12mo, buckram, uncut. London, 1894
First Edition.

4875 The Second Book of the Rhymers' Club. Square 16mo, buckram, uncut. London, 1894
First Edition. One of 500 copies. Contains poems by Johnson, Yeats, Le Gallienne, Symons, Dowson, and other members.

4876 Poems. 8vo, buckram, uncut. London, 1895
First Edition. One of 25 copies, so inscribed and signed by the author on the fly-leaf.

4877 Poems. 8vo, boards, uncut. London, 1895
First Edition. One of 750 copies. Presentation copy, inscribed on end-paper: "*To C. Kegan Paul, Esq., from Lionel Johnson.*" With the following inscription also: "*Corrections by the Author on pages 6, 40, 41, 93, 95, 103. J. Q.*"

4878 Poems. 8vo, boards, uncut. London, 1895
First Edition. One of 750 copies. Inscribed on end-paper: "*Vincent O'Sullivan. London: 1895.*" Laid in is an autograph postcard, signed (initials). Also inserted is an A.L.s. from the author to Vincent O'Sullivan, of peculiar interest, in regard to the Oscar Wilde case: "*The other night, at a literary dinner, I heard Hall Caine discourse . . . upon the Oscar case; the bad taste, the rampant rhetoric, the unctuous vulgarity, were astonishing; even for him. He varied the performance with personal anecdotes about Rossetti, so private and painful, that he has no right, so much as to whisper them, under the seal of secrecy, to a friend . . .*"

4879 Poems. 8vo, boards, uncut. London, 1895
First Edition. One of 750 copies.

4880 Ireland, with Other Poems. 8vo, boards, uncut. London, 1897
First Edition. With the slip of Erratum.

4881 Johnson Club Papers. By Various Hands. *Illustrated*. 12mo, buckram, gilt top, uncut. London, 1899
First Edition. Inscribed on end-paper: "*Lionel Johnson: Brother of the Johnson Club. Lincoln's Inn: 1899.*"
Contains a paper by Johnson on "The Cheshire Cheese," contributions by Augustine Birrell, G. B. Hill and others, and 2 illustrations by Joseph Pennell.

4882 The Prose Writings of James Clarence Mangan. Edited by D. J. O'Donoghue. With an Essay by Lionel Johnson. *Portrait*. 12mo, cloth, uncut. Dublin, 1904
First Edition.

4883 A Treasury of Irish Poetry in the English Tongue. Edited by Stopford A. Brooke and T. W. Rolleston. 8vo, cloth, uncut. London, 1900
First Edition. Contains poems by Johnson, and critical Notes by Johnson and W. B. Yeats.

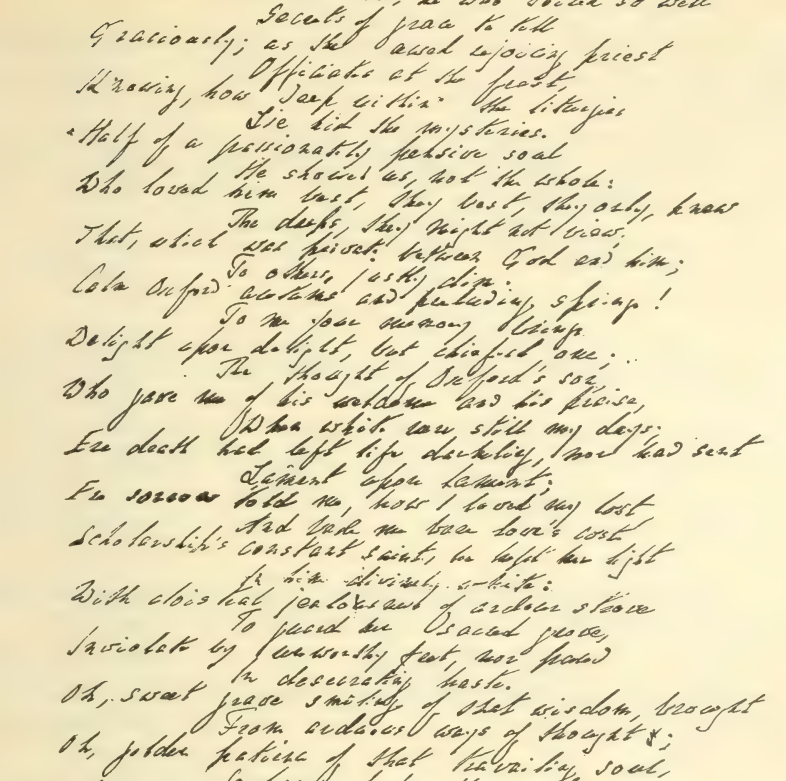
4884 A Treasury of Irish Poetry in the English Tongue. Edited by Stopford A. Brooke and T. W. Rolleston. 12mo, cloth, uncut (shaken). New York, 1900
First American Edition. With the H. W. Poor bookplate. Contains poems and critical matter by Lionel Johnson, W. B. Yeats, etc.

4885 Original Autograph Manuscript of "Walter Pater," written on 2 pages, quarto. In a cloth slip case.
The Complete Poem of 60 lines, signed at the end. This Poem first appeared in the *Academy and Literature* for October 11, 1902, and a copy of this number is laid in with the Manuscript.
This is the last poetical work of Lionel Johnson, written by him a few days before his death. It was sent to the *Academy* on September 22, 1902. A few days after that Johnson was found unconscious in Fleet Street and died before the poem was published. It is one of the noblest tributes to friendship ever composed by a poet, and is a priceless souvenir of the affection and regard of Lionel Johnson for Walter Pater. The poem might well have been written of Johnson himself.

[see illustration]

4886 Selections from the Poems of Lionel Johnson. Including some now collected for the first time. With a Prefatory Memoir. Square 16mo, cloth. London, 1908
First Edition.

4887 Selections from the Poems of Lionel Johnson. Including some now collected for the first time. With a Prefatory Memoir. Square 16mo, wrappers, uncut. London, 1908
First Edition.



Walter Pater.

Gracious God and Him, he who toiled so well
Secrets of grace to tell
Graciously; as the aged sacrificing priest
Officiates at the feast,
Knowing, how deep within the liturgies
He hid the mysteries.
Half of a passionately pensive soul
He showed us, not the whole:
Who loved him best, they best, they only, know
The depth, they might not know,
That, about was priest: between God and him;
To others, austere and pleading, stern!
Cold Oxford
To me your memory clings
Delight upon delights, but chiefest one:
The thought of Oxford's son,
Who gave me of his wisdom and his praise,
While yet were still my days:
Ere death had left life desolate, nor had sent
Lament upon lament:
Ere sorrow told me, how I loved my lost
And made me bear love's cost
Scholarship's constant saints, he kept her light
Divinely white:
With chastened jealousy of ancient shrine
To guard her sacred grace,
Sacrilege by unworthy feet, nor profane
In desecrating haste.
Oh, great grace smiling of that wisdom, brought
From ardent days of thought;
Oh, golden patience of that hurrying soul,
So hardened for the goal,
And vowed to hold, through subtly vigilant pain,
From pastime on the plain:
Enamoured of the difficult mountain air
Up Beauty's Hill of Prayer!
Stern is the faith of art, right stern, and he
Found her severity.
Monastic shrine he prized, peaceful and fair,
Birthplace of a passionate air:
Some austere setting of an ancient sun,
Its midday glories done,
Over a silent melancholy sea
Its sad serenity:
Some delicate dancing of a new desire,
Distilling fragrant fire
.....fa

THE FIRST PAGE OF THE AUTOGRAPH MANUSCRIPT OF
LIONEL JOHNSON'S LAST POEM
[NUMBER 4885]

4888 TWENTY-ONE POEMS. Selected by William Butler Yeats. 12mo, boards, uncut. Portland: Mosher, 1908
One of 950 copies.

4889 POST LIMINIUM: Essays and Critical Papers. Edited by Thomas Whittemore. 12mo, cloth, uncut. London, 1911
First Edition.

4890 SOME POEMS of Lionel Johnson. Newly Selected, with an Introduction by Louise Imogen Guiney. Square 16mo, cloth, uncut. London, 1912
First Edition in this form.

4891 POETICAL WORKS. [With an Introduction by Ezra Pound.] *Portrait.* 12mo, cloth, uncut. London, 1915
First Edition.

4892 THE RELIGIOUS POEMS of Lionel Johnson. Being a Selection from his Collected Works. With a Preface by Wilfrid Meynell. *Portrait.* 8vo, boards, uncut. London, 1916
First Edition. One of 300 copies on Large Paper, with the portrait.

4893 THE RELIGIOUS POEMS of Lionel Johnson. Being a Selection from his Collected Works. With a Preface by Wilfrid Meynell. 12mo, boards, cloth back, uncut. London, 1916
First Edition.

4894 THE RELIGIOUS POEMS of Lionel Johnson. Being a Selection from his Collected Works. With a Preface by Wilfrid Meynell. 12mo, cloth.
First Edition, with American title-page. New York, 1916

4895 SOME WINCHESTER LETTERS of Lionel Johnson. 8vo, boards, Japan vellum back, uncut. London, [1919]
First Edition.

4896 REVIEWS AND CRITICAL PAPERS. Edited with an Introduction, by Robert Shafer. 12mo, cloth, uncut. London, 1921
First Edition.

4897 THE GORDON RIOTS. 12mo, wrappers, as issued. London, n.d.
First Edition (seventh thousand). One of the rarest of Johnson titles.

4898 JOHNSON (R. BRIMLEY). The Women Novelists. 12mo, cloth, uncut. New York, 1919
First Edition, with American title-page.

4899 [JOHNSON (SAMUEL).] Graphic Illustrations of the Life and Times of Samuel Johnson, LL.D. *Illustrated.* 8vo, cloth (front hinge loose). In a half brown morocco slip case. London, 1837
Inscribed on end-paper: "*Lionel Johnson. London, 1891*" and with a poem, never published, in Johnson's autograph, as follows:

> "*Why, no, Sir! If a barren rascal cries,*
> *That he is all in love with tears and woe,*
> *'Tis plain, Sir, what to think of him: we know,*
> *The dog lies, and the dog too knows, he lies.*

Sir, if he's happy, he will dry his eyes,
And stroll at Vauxhall for an hour or so:
If he's unhappy, it were best, he go
Hang himself straight, nor pester us with sighs.
Enough, Sir! Let us have no more of it:
The fellow is no better than a prig.
But you and I, Sir, who have more of wit,
Laugh at the folly of a canting whig;
Let those who will, Sir, to such whims submit:
We'll to the Mitre: Frank! My periwig.

L. J. 1891."

CHARLES JOHNSTON

[*Born at Ballykilbeg, County Down, Ireland, in 1867; educated in England and at Dublin University; has been in the Indian Civil Service. He came to the United States in 1896, and became a citizen seven years later. Special lecturer in Political Science at the University of Wisconsin, 1908. Captain, Military Intelligence Division U. S. Army, 1918-19.*]

4900 FROM THE UPANISHADS. 12mo, wrappers, uncut. Dublin, 1896
First Edition.

4901 THE AWAKENING TO THE SELF. Translated from the Sanskrit of Shankara the Master. Oblong 16mo, wrappers. New York, 1897

4902 IRELAND'S STORY. A Short History of Ireland. By Charles Johnston and Carita Spencer. *Illustrated.* 12mo, cloth, gilt top, uncut. Boston, [1905]
First Edition. Inscribed on end-paper: "*John Quinn from Charles Johnston. May 1, 1905.*"

4903 BHAGAVAD GITA. "The Songs of the Master." Translated with an Introduction and Commentary. 8vo, cloth, gilt top, uncut. Flushing, 1908
First Edition of this translation.

4904 JOLINE (ADRIAN HOFFMAN). The Book Collector, and Other Papers. 8vo, boards, vellum back, gilt top, uncut. Greenwich, 1904
First Edition. One of 150 copies privately printed. Laid in is an A.L.s. from the author to Mr. Quinn, referring to the books.

4905 JONSON (BEN—companion of Shakespeare in the "wit-and-wet" combats at The Mermaid). Songs by Ben Jonson. A Selection from the Plays, Masques, and Poems, with the Earliest Known Settings of Certain Numbers. *With colored woodcut frontispiece, and printed throughout in red and black.* 12mo, boards, uncut. London: The Eragny Press, [1906]
One of ten copies PRINTED ON VELLUM at the Eragny Press.

4906 JONES (FRANCIS P.). History of the Sinn Fein Movement, and the Irish Rebellion of 1916. With an Introduction by Hon. John W. Goff. *Portrait.* 8vo, cloth. New York, 1917
First Edition.

[*Dramatic author, born at Grandborough, Bucks, in 1851, and educated at Winslow School in the same county. The son of a farmer, he was thrown early on his own resources, but while earning his living he gave his spare time to literary pursuits. He was twenty-seven when his first piece, "Only Round the Corner," was produced at the Exeter Theatre. He first became known in London as the author of "A Clerical Error," produced by Wilson Barrett at the Court Theatre in 1879. This play was followed at the Princess's Theatre by "The Silver King," which proved a gold mine. Jones now felt entitled to write a play "to please himself," and "Saints and Sinners" in 1884 placed on the stage a picture of middle-class life and religion in a country town. The introduction of the religious element caused discussion and protest, but the piece ran for 200 nights. A series of social dramas followed, chiefly comedies. They met with extraordinary success in English-speaking countries in both hemispheres, and several were translated and produced in Continental countries. The dramatist received the honorary degree of M.A. from Harvard in 1907.*]

4907 SAINTS AND SINNERS. 12mo, cloth, gilt top. London, 1891
First Edition, printed in America, with the English title-page.

4908 THE CRUSADERS. 12mo, cloth, gilt top. New York, 1893
First Published Edition, printed in America, with the American title-page.

4909 JUDAH. 12mo, cloth, gilt top. New York, 1894
First Edition, printed in America, with the American title-page.

4910 THE RENASCENCE of the English Drama. 12mo, cloth, uncut. London, 1895
First Edition.

4911 MICHAEL AND HIS LOST ANGEL. 12mo, cloth, gilt top. New York, 1896
First Published Edition, printed in America, with the American title-page.

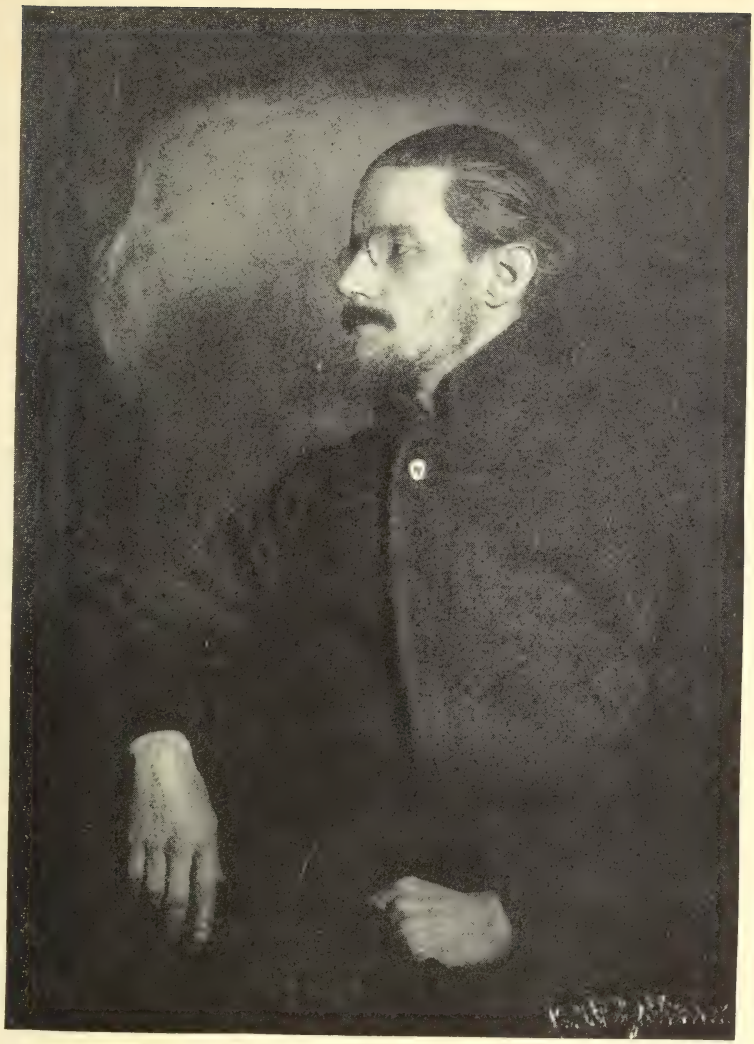
4912 THE ROGUE'S COMEDY. 12mo, cloth, gilt top. New York, 1898
First Published Edition, printed in America, with the American title-page. One of 150 copies.

4913 THE CASE OF REBELLIOUS SUSAN. 12mo, cloth, gilt top. London, 1899
First Published Edition, printed in America, with the English title-page.

4914 THE PHYSICIAN. 12mo, cloth, gilt top. New York, 1899
First Published Edition, printed in America, with the American title-page. One of 150 copies.

4915 JONES (PLUMMER F.). Shamrock-Land. A Ramble through Ireland. *Illustrated*. 8vo, cloth, uncut. New York, 1908
First Edition.

4916 [JONES (ROBERT).] The Muses Gardin for Delights, or the fift Booke of Ayres, onely for the Lute, the Base-vyoll and the voice. Composed by Robert Jones. Edited, with an Introduction, by William Barclay Squire. Small 4to, wrappers, uncut. Oxford: Daniel, 1901
One of 130 copies printed at the Daniel Press.



To
John Sullivan
James Joyce
Paris. 7.2.921

JAMES JOYCE
FROM A PHOTOGRAPH 1921

4917 JOURNAL OF THE SOCIETY OF ARTS (THE). Vol. XXIII, from November 20, 1874, to November 12, 1875. *Illustrated.* Thick 8vo, half brown morocco, gilt top. [London, 1874-5]

4918 JOWETT (BENJAMIN). Thucydides. Translated into English. To Which is Prefixed an Essay on Inscriptions and a Note on the Geography of Thucydides. 2 vols., 8vo, cloth, uncut. Oxford, 1900
Revised Edition.

4919 JOY (MAURICE). The Irish Rebellion of 1916 and its Martyrs: Erin's Tragic Easter. By Padraic Colum, Maurice Joy, T. Gavan Duffy, and others. Edited by Joy. *Illustrated.* 8vo, cloth. New York, [1916]
First Edition.

JAMES JOYCE

[The author of "Ulysses" and other works which his colossal tour-de-force has somewhat obscured, was born in Dublin, February 1882. He was educated at Clongowes Wood College and Belvedere College, and at the Royal University, Dublin. He has lived in Paris, Rome and Trieste; teaches, writes, and thinks. He has enormous patience—it took eight years to write "Ulysses." He is almost painfully industrious—his modern Odyssey contains some 300,000 words (many of which are peculiar). He has originality, because he has ventured to attempt something new; courage, because he challenged the conventions and criticism of the world; faith, or otherwise his book could never have been published. It was suppressed four times during the course of serial publication, and was finally issued in a limited edition of 1000 copies by Shakespeare & Co.—that is to say, Miss Sylvia Beach, of the very unusual bookshop at 12 Rue de l'Odéon, Paris. Miss Beach, by the way, is the daughter of a pastor in Princeton, N. J. James Joyce's exceptional book has had an exceptional publisher. The venture has been completely successful. Almost every copy had been subscribed for before the date of publication in February 1922. Since then there has been a large demand for copies that could not possibly be supplied; and James Joyce and his work have attracted world-wide attention and provoked world-wide discussion.

It is strange work for a man trained by Jesuits, and a student of scholastic philosophy. Mr. Joyce has also studied medicine, a point of interest, for there is something decidedly anatomical about "Ulysses." But to discuss the book here, or give any adequate idea of its scope and symbolism, beauty and squalidity, strength and weakness, is impossible. The outpouring of the stream of consciousness, turbid or clear, placid or seething (it is rarely placid) conveys a remarkable effect, mitigated occasionally by a sense of monotony. But the work is an epic. That anyone should want, or have wanted, to suppress it, only shows the large prevalence of little logic. One does not suppress natural phenomena: they are neither moral nor immoral. "Ulysses" is a phenomenon that is not entirely natural, perhaps: but its most scatological moments would scarcely impair the morals of a literary infant. Such infants could not possibly read the book: it is entirely too big for them, and they would be bored to death.

Mr. Arnold Bennett writes: "The best portions of the novel . . . are superb. I single out the long orgiastic scene, and the long unspoken monologue of Mrs. Bloom which closes the book. The former will easily bear comparison with Rabelais at his fantastical finest; it leaves Petronius out of sight. It has plenary inspiration. It is the

richest stuff, handled with a virtuosity to match the quality of the material. The latter (forty difficult pages, some 25,000 words without any punctuation at all) might in its utterly convincing realism be an actual document, the magical record of inmost thoughts thought by a woman that existed. Talk about understanding 'feminine psychology' . . . I have never read anything to surpass it, and I doubt if I have ever read anything to equal it . . .'' (Mr. Bennett is right about the psychology, but wrong about the punctuation. There is a final period, and Mr. Joyce must have inserted it with a profound sense of satiety.)

''A Portrait of the Artist as a Young Man''—the first novel of this great Irishman—is a work of creative imagination more than of memory, and is marked by a dignity and a lyric beauty almost unequalled in prose fiction. Joyce is now forty-one, and his two novels have occupied the greater part of eighteen years of his life. In addition he has written ''Exiles,'' a play; ''Chamber Music,'' a book of fine and sometimes exquisite lyrics; and ''Dubliners,'' a collection of eighteen superb short stories.]

4920 DUBLINERS. 12mo, cloth. London, [1914]
First Edition.

4921 ORIGINAL AUTOGRAPH MANUSCRIPT of Corrections to be made in the Proof of ''A Portrait of a Young Man,'' written on 7 pages, folio; also, Manuscript of Corrections for ''Dubliners,'' written on 1 page, folio. In a cloth slip case.
The autograph of Joyce appears in two places on the Manuscript, together with his Zurich address.

4922 A PORTRAIT OF THE ARTIST as a Young Man, extracted from the *Egoist*, where it appeared from February 1914 to September 1915. In a half blue morocco slip case.
There are three copies of these excerpted sheets, each set containing manuscript corrections by the author and Miss Weaver. With one of the sets is a page of Manuscript entirely in Joyce's hand.
The First Edition of this work was printed in America in 1916, as no English printer would undertake it. The following year a separate English edition was printed, as well as a second American edition.

4923 DUBLINERS. 12mo, cloth. New York, 1916
First Edition, with American title-page.

4924 MR. JAMES JOYCE and the Modern Stage. A Play and Some Considerations. By Ezra Pound. In the *Drama* for February 1916. 8vo, half blue morocco, gilt top, uncut, wrappers bound in. [London], 1916

4925 DUBLINERS. 12mo, cloth. New York, 1917
Second American Edition.

4926 A PORTRAIT OF THE ARTIST as a Young Man. 12mo, cloth.
First English Edition. London, [1917]

4927 A PORTRAIT OF THE ARTIST as a Young Man. 12mo, cloth.
Second American Edition. New York, 1917

4928 JAMES JOYCE, A New Irish Novelist. By John Quinn. In *Vanity Fair* for May 1917. Imp. 8vo, half blue morocco, gilt top, wrappers bound in. [New York, 1917]

4929 Original Autograph Manuscript of "Exiles," written on 164 pages, quarto, together with title-pages and page of characters, 169 pages in all. In a crushed blue levant morocco solander case.

The Complete Manuscript, beautifully written in the author's unusually legible hand. Each of the title-pages is inscribed: "*Exiles: a play in three acts. By James Joyce,*" and at the foot of each of these title-pages Joyce has written: "*Present address: Seefeldstrasse F 3*[III], *Zurich: Switzerland.*"

Laid in with this Manuscript is an A.L.s. from Ezra Pound to Mr. Quinn, written on a wrapper for the Manuscript: "*Dear Mr. Quinn. Here at last are the two remaining acts of Joyce's Play.*" The mailing wrappers to Mr. Quinn in Ezra Pound's hand are also laid in.

4930 Exiles. A Play in Three Acts. 12mo, boards, cloth back. London, 1918
First Edition.

4931 Exiles. A Play in Three Acts. 12mo, boards, cloth back.
First American Edition. New York, 1918

4932 Chamber Music. 16mo, cloth, uncut. London, n.d. [1918]
First Edition.

4933 Chamber Music. 12mo, boards, uncut. New York, 1918
First Authorized American Edition.

4934 Exiles. A Play in Three Acts. 12mo, cloth. London, [1921]
Second Edition.

4935 Dubliners. 12mo, cloth. London, [1922]
Second Edition.

4936 Original Autograph Manuscript of "Ulysses," written on over 1200 pages. In four blue morocco slip cases.

The Complete Manuscript of this remarkable work, one of the most extraordinary produced in modern times and hailed by critics as epoch-making in modern literature.

The first slip case contains: Part I: Telemachus, Proteus, Nestor. Part II: Calypso, Lotus Eaters, Hades, Eolus, Lestrygonians, Scylla and Charybdis.

The second slip case contains Part II continued, made up of the following: Wandering Rocks, Sirens, Cyclops, Nausikaa, Oxen of the Sun.

The third slip case continues Part II and contains: Penelope, Ithaca, and Part III down to page 618 of the book.

The fourth slip case contains from page 618 to the end of the work.

In a recent review of Ulysses by Mr. T. S. Eliot he refers to Mr. Aldington's attack upon Mr. Joyce as "a libel on humanity" and quotes Thackeray's shameful attack upon Swift, Thackeray having damned Swift for the conclusion of the Voyage to the Houyhnhnms, which Mr. Eliot writes "seems to me one of the greatest triumphs that the human soul has ever achieved." Referring to the form as well as the content of Ulysses, Mr. Eliot writes: "Psychology (such as it is, and whether our reaction to it be comic or serious), ethnology, and The Golden Bough

have concurred to make possible what was impossible even a few years ago. Instead of narrative method, we may now use the mythical method. It is, I seriously believe, a step toward making the modern world possible for art . . . And only those who have won their own discipline in secret and without aid, in a world which offers very little assistance to that end, can be of any use in furthering this advance."

[SEE ILLUSTRATION, PAGE 489]

4937 ULYSSES. Thick small 4to, original wrappers, uncut. Paris, 1922
First Edition. One of 100 copies on Dutch hand-made paper, signed by the author.

4938 CHAMBER MUSIC. 16mo, cloth. Boston: The Cornhill Company, n.d.
First American Edition. Pirated.

4939 AUTOGRAPH MANUSCRIPT of his translation of Gerhart Hauptmann's "Before Sunrise," written on pages numbered 1-198, inclusive, in a small quarto black oilcloth-covered notebook, dated Summer, 1901. In a cloth slip case.
THE COMPLETE MANUSCRIPT, entirely in the handwriting of Joyce, without corrections, and with portions scored in red ink. It is initialled by Joyce at the end. This translation has never been published.

P. W. JOYCE

[*M.A., LL.D., Trinity College, Dublin. Born at Limerick in 1827, and educated at private schools and at home. In 1845 he entered the service of the Commissioners of National Education, Ireland, and held successive posts until 1874, when he was appointed Professor, and subsequently Principal of the Commissioners' Training College, Dublin. He retired in 1893. He was one of the Commissioners for the publication of the ancient laws of Ireland.*]

4940 KEATING'S HISTORY OF IRELAND. Book I, Part I. Edited with Text, Translation, and Vocabulary. 12mo, cloth (stained). Dublin, 1880
First Edition. With pencilled annotations throughout, and two pages of Gaelic manuscript laid in.

4941 A SHORT HISTORY of Ireland from the Earliest Times to 1608. *Map*. 12mo, cloth, uncut. London, 1893
First Edition.

4942 IRISH LOCAL NAMES EXPLAINED. 12mo, cloth. Dublin, 1898
First Edition.

4943 ANCIENT IRISH MUSIC. 4to, cloth. Dublin, 1901

4944 OLD CELTIC ROMANCES. Translated from the Gaelic. 12mo, cloth.
Revised and Enlarged Edition. London, 1901

4945 THE ORIGIN and History of Irish Names of Places. 2 vols., 12mo, cloth.
London and Dublin, 1901-1893

Stately, plump Buck Mulligan came from
the stairhead, bearing a bowl of lather
on which a mirror and a razor lay
crossed. A yellow dressinggown, ungirdled,
was fastened gently behind him by the
mild morning air. He held the bowl
aloft and intoned:

— Introibo ad altare Dei.

Halted, he peered down the dark
winding stairs and called out coarsely:

— Come up, Kinch! Come up, you
fearful jesuit!

Solemnly he came forward and
mounted the round gunrest. He faced
about and blessed gravely thrice the tower,
the surrounding land and the awaking
mountains. Then, catching sight of
Stephen Dedalus, he bent towards
him and made rapid crosses in the
air, gurgling in his throat and shaking
his head. Stephen Dedalus, displeased
and sleepy, leaned his arms on the
top of the staircase and looked coldly
at the shaking gurgling face that
blessed him, equine in its length,
and at the light untonsured hair
painted and lined like pale oak.

Buck Mulligan peeped an
instant under the mirror and then
covered the bowl smartly.

— Back to barracks! he said sternly.

He added in a preacher's tone:

— For this, O dearly beloved, is the genuine
Christine: body and soul and blood
and ouns. Slow music, please. Shut
your eyes, gents. One moment. A
little trouble about those white
corpuscles. Silence, all.

THE FIRST PAGE OF THE ORIGINAL AUTOGRAPH MANUSCRIPT
OF JAMES JOYCE'S GREAT NOVEL "ULYSSES"
[NUMBER 4936]

4946 A Reading Book in Irish History. *Illustrated.* 12mo, cloth. London, 1901
First Edition.

4947 A Social History of Ancient Ireland. *Illustrated.* 2 vols., 8vo, cloth, gilt tops. London, 1903
First Edition.

4948 Irish Peasant Songs in the English Language. The Words set to the proper Old Irish Airs. 12mo, wrappers. London, 1906
First Edition.

4949 Old Irish Folk Music and Songs. Edited with Annotations for the Royal Society of Ireland. Royal 8vo, cloth. London, 1909
First Edition. With two slips of Erratum.

ROBERT DWYER JOYCE

[*M.D., M.R.I.A. Born in County Limerick, Ireland, in 1836; graduated in medicine at Queen's University, Dublin, and practised in that city, where he was Professor of English Literature in the preparatory classes of the Catholic University. In 1866 he removed to the United States, and settled in Boston. He died in 1883.*]

4950 Deirdrè. 12mo, red levant morocco, gilt edges. Boston, 1877
First Edition. Inscribed on verso of half-title: "*Mrs. Burnett, with the admiration and best wishes of Robert D. Joyce.*"

4951 Deirdrè. 12mo, cloth. Dublin, 1877
First Edition, with Irish title-page.

4952 Ballads of Irish Chivalry. Edited with Annotations, by his Brother, P. W. Joyce. *Illustrated.* 12mo, cloth. London, 1908
First Edition.

4953 Robert Dwyer Joyce, M.D. By James J. Walsh. 8vo, sewn. N.p., n.d.

4954 JUBAINVILLE (H. D'ARBOIS DE). Enlèvement [du Taureau Divin et] des Vaches de Cooley. La plus ancienne épopée de l'Europe occidentale. *Illustrated.* 8vo, half brown morocco, gilt top, uncut, wrappers bound in. Paris, 1907
First Edition.

4955 JUDITH (MADAME). My Autobiography. *Portrait.* Edited by Paul G'Sell, and translated by Mrs. Arthur Bell. 8vo, cloth, gilt top, uncut. New York, 1913
First Edition of this translation, with American title-page.

4956 JULIAN THE APOSTATE. By Gaetano Negri. Translated by the Duchess Litta-Visconti-Arese. With an Introduction by Professor Pasquale Villari. *Illustrated.* 2 vols., 8vo, cloth, gilt tops, uncut. New York, 1905
First Edition of this translation, with American title-page.

4957 JUNGMAN (NICO AND BEATRIX). Norway. By Nico Jungman. Text by Beatrix Jungman. *Plates in color.* 8vo, cloth, gilt top. London, [1905]
First Edition.

4958 JUSSERAND (J. J.—the distinguished French Ambassador). The Romance of a King's Life. Translated by M. R. Revised and Enlarged by the Author. *Illustrated.* 12mo, vellum, gilt top, uncut. London, 1896
First Edition of this translation. One of 25 copies on Japan vellum, signed by the author.

4959 ——With Americans of Past and Present Days. 8vo, cloth, uncut.
First Edition. New York, 1916

4960 JUVENAL. [Pseud.] An Englishman in New York. 12mo, cloth, uncut.
First Edition. London, 1911

4961 KADINSKY (WASSILY). The Art of Spiritual Harmony. Translated with an Introduction, by M. T. H. Sadler. *Illustrated.* Small 4to, boards, cloth back, uncut. Boston, 1914
First Edition of this translation.

4962 KANYOSAI GWAFU. *Illustrations in black and white after Chinese paintings.* 5 vols., 8vo, wrappers, stitched, Japanese style. N.p., 1762

4963 KAVANAGH (W. McMURROUGH). The Story of the Irish Convention. In the *Christian Science Monitor* for May 31, 1918. Folio, folded to 4to. In a half gray morocco slip case. [Boston, 1918]

4964 KAYE-SMITH (SHEILA). Sussex Gorse. 12mo, cloth, uncut.
New York, 1916
First Edition, with American title-page. Inscribed on end-paper: "*Dear John Quinn—I honest to Gawd think this is a real novel and I'd like very much to have your opinion of it. Yours, Knopf. 31 May 1917.*"

4965 KEATING (REV. GEOFFREY). A Complete History of Ireland. Vol. I (all published). [A new and correct translation as far as the Christian era, with the original Irish on opposite pages, by Wm. Haliday.] 8vo, half russia (name written on side). Dublin, 1811
First Edition of this translation. With the G. A. Hill bookplate.

4966 ——The History of Ireland. Translated from the original Gaelic, and copiously annotated, by John O'Mahony. *With map showing location of the ancient clans, and frontispiece.* 8vo, cloth. New York, 1857
First Edition of this translation. With the autograph of Wilberforce Eames on end-paper. This is one of the great works of John O'Mahony, the great Irish scholar and rebel, who did it during his exile in New York. It is the best translation of Keating ever made and is very rare in this condition.

JOHN KEATS

[*Born in London, at the sign of the Swan and Hoop, Moorfields, in 1795. These premises were occupied as a livery stable by a certain John Jennings, into whose service the father of the poet, Thomas Keats, had entered as a lad. Before he was twenty Thomas had risen to be head ostler, and soon afterwards he married his employer's daughter,*

Frances Jennings. John Keats was the eldest child of the marriage. Both parents were ambitious for their children, and in about his eighth year John was sent to an excellent school kept by John Clarke at Enfield, where he was followed in due course by his younger brothers. He left school with a fair knowledge of Latin and history, and some acquaintance with French. He knew nothing of Greek, except that he had a natural feeling for the Greek spirit, and had delved into classical mythology with the help of translations.

When Keats was about fourteen his mother went into a rapid decline. The boy nursed her with extreme devotion till her death in February 1810. He was withdrawn from school by his guardian at the end of his fifteenth year and apprenticed to a surgeon named Hammond at Edmonton. Here he had leisure to pay frequent visits to his old school, where he was welcomed by young Cowden Clarke, who encouraged his fondness for English, and especially Elizabethan, literature. Spenser's "Faery Queene" above all roused the boy's enthusiasm. His lines "in imitation of Spenser" are said to have been the first he wrote. Some difference of opinion springing up between apprentice and surgeon, the indentures were broken by mutual consent, and Keats went to live by himself in London, and continued his surgical studies. But poetry was the only thing for which he really cared. Henry Stephens, a fellow-student, writes: "His absolute devotion to poetry prevented his having any other tastes or indulging in any vice." The famous sonnet, "On First Reading Chapman's Homer," in which Keats' true power first declared itself, was written in 1815, after a night's reading in the company of Cowden Clarke. He made his first appearance in print with the sonnet "O Solitude, if I with Thee Must Dwell," which Leigh Hunt, whose acquaintance he had recently made, published in the Examiner. Shelley was one of the friends he first met in Hunt's home, where a bed was always ready for him in the library. His book "Poems," dedicated to Leigh Hunt, was published in 1817. "Endymion," which Leigh Hunt called "a wilderness of sweets," appeared in 1818. In the same year he fell in love with Fanny Brawne, a lively fair-haired girl of seventeen. In 1819 he composed several of the meditative odes which have helped to give him his high place among English poets. His health and spirits were now flagging. His throat had never been well; he was distractedly in love, without encouragement; criticism of his work had not been favorable; and financial worries were beginning to press upon him. He purposed living in town in a cheap lodging, and earning money by writing for the press; but paying a visit to the Brawnes, he fell more hopelessly than ever under the spell of passion. To be near Fanny he left his lodgings in Westminster, and settled next door to her; and from this time he knew neither peace of mind nor health of body. In February he was seized with the first open symptoms of consumption, in the form of a hemorrhage from the lungs, after a cold night-ride outside the coach from London to Hampstead. But recovering, he was able to see through the press the volume of his poems written since the experimental stage of "Endymion," and by the contents of which he lives as one of the great English poets. Lamb and Shelley hastened to express appreciation: but such comfort came too late. Fresh hemorrhages showed the progress of his disease. The Hunts took him into their house and nursed him kindly: then Mrs. Brawne and Fanny nursed him until he sailed for Naples. He went on to Rome, where the last few months of his life were passed. "I feel," he said, "the flowers growing over me." He died on February 23, 1821, peacefully, in the arms of his friend Severn.]

4967 Odes, Sonnets & Lyrics. *With a hitherto unpublished portrait.* Small 4to, wrappers, uncut. Oxford: H. Daniel, 1895

One of 250 copies printed at the Daniel Press.

4968 Poems. [Edited by Charles J. Holmes, and *Decorated by Charles Ricketts.*] 2 vols., 8vo, buckram, uncut. [London: The Eragny Press, 1898]
One of 217 copies printed at the Eragny Press.

4969 Hyperion. *A Facsimile of Keats' Autograph Manuscript.* With a Transliteration of the Manuscript of The Fall of Hyperion, A Dream. With Introductions and Notes by Ernest de Selincourt. Folio, ooze calf (back slightly chipped). Oxford, 1905
One of 225 copies.

4970 Poems. Edited, with an Introduction and Notes, by E. de Selincourt. *Portrait.* 8vo, buckram, gilt top, uncut. London, [1905]
First Edition with this introduction. With marginal notes in the autograph of H. Buxton Forman, and with the Forman bookplate.

4971 Poems. Edited with an Introduction and Notes, by E. de Selincourt. *Portrait.* 8vo, cloth, gilt top, uncut. New York, 1905
First Edition of this Editing, with American title-page.

4972 La Belle Dame sans Merci. Oblong 24mo, boards, uncut.
Hammersmith: The Eragny Press, 1906
One of ten copies printed on vellum at the Eragny Press.

4973 Poetical Works. Edited with an Introduction and Textual Notes, by H. Buxton Forman. *Portraits.* 8vo, cloth, gilt top, uncut.
Oxford, 1906

4974 John Keats. A Literary Biography. By Albert Elmer Encock. *Portraits, facsimiles, etc.* 8vo, cloth, gilt top, uncut. Boston, 1908
First Edition.

4975 Unpublished Poem to his Sister Fanny, April 1818. *With entire poem in facsimile.* Small 4to, cloth, vellum back, uncut.
Boston: The Bibliophile Society, 1909
One of 489 copies printed on vellum for members of the Society. Printed on one side of the vellum only.

4976 Bulletin of the Keats-Shelley Memorial, Rome. Edited by Sir Rennell Rodd and H. Nelson Gay. *Illustrated.* 4to, half brown morocco, gilt top, uncut. London, 1910
First Edition. One of 50 copies on hand-made paper.

4977 The Keats Letters, Papers, and Other Relics, forming the Dilke Bequest in the Hampstead Public Library, *Reproduced in Fifty-eight Collotype Facsimiles*, Edited with full Transcriptions and Notes, and an Account of the Portraits of Keats, *with Fourteen Reproductions*, by George C. Williamson, together with Forewords by Theodore Watts-Dunton, and an Introduction by H. Buxton Forman. Large 4to, boards, vellum back, gilt top, uncut. London, 1914
First Edition. One of 320 copies.

4978 KEATS. [Poems Selected and Arranged by T. J. Cobden-Sanderson.] 8vo, limp vellum, uncut. In a half brown morocco slip case.
[Hammersmith: The Doves Press, 1914]
One of 12 copies PRINTED ON VELLUM at the Doves Press.

4979 KEATS. [Poems Selected and Arranged by T. J. Cobden-Sanderson.] 8vo, limp vellum, uncut. In a half blue morocco slip case.
[Hammersmith: The Doves Press, 1914]
One of 200 copies printed at the Doves Press.

4980 JOHN KEATS. His Life and Poetry, his Friends, Critics, and After-Fame. By Sidney Colvin. *Portrait.* 8vo, cloth, uncut. London, 1917
First Edition.

4981 THE JOHN KEATS MEMORIAL VOLUME. Issued by the Keats House Committee, Hampstead. *With portraits, facsimiles, etc.* 4to, cloth, uncut.
London, 1921
First Edition. With contributions by Laurence Binyon, T. Sturge Moore, and Arthur Symons, among others.

4982 POEMS. An Anthology in Commemoration of the Poet's Death, February 23, 1921. [Selected and Arranged, with a Prefatory Note, by T. J. Cobden-Sanderson.] 8vo, cloth, uncut. [London], 1921
First Edition in this form. The Anthology is based on that published by The Doves Press in 1914.

4983 ODES, SONNETS & LYRICS. *Portrait.* Small 4to, boards, uncut.
One of 450 copies. Portland: Mosher, 1922

4984 KEEPSAKE (THE). The New Keepsake for the Year 1921. Edited by X. M. Boulestin, *with Plates selected by J. E. Laboureur.* Small 4to, cloth, uncut.
First Edition. One of 620 copies for the Chelsea Book Club. With contributions by Aldous Huxley, D. H. Lawrence, Richard Aldington, and others.

4985 KEITH (A. BERRIEDALE). The Samkhya System. 12mo, cloth.
First Edition. Calcutta, n.d.

4986 KELLEHER (D. L.) The Glamour of Dublin. By D. L. Kay. 12mo, boards, cloth back. Dublin, 1918
First Edition. One of the most interesting and amusing books that has come out of Ireland in many years.

4987 KELLNER (LEON). American Literature. Translated by Julia Franklin. With a Preface by Gustav Pollak. 12mo, cloth.
First Edition of this translation. Garden City, 1915

4988 KELLS (THE BOOK OF). Examples of Celtic Ornament. (Reduced) from the Books of Kells and Durrow. *Facsimiles.* Small 4to, wrappers, uncut. Dublin, 1892
First Edition.

4989 KELLY (EDMOND). Government, or, Human Evolution. 2 vols., 12mo, cloth, uncut. London, 1900-1
First Edition.

4990 ——Twentieth Century Socialism. 12mo, cloth. New York, 1910
First Edition.

THE KELMSCOTT PRESS

[*The full story and significance of this famous Press cannot be understood unless the life and life-work of its Founder have been studied and understood also. But as William Morris comes prominently into the next part of this catalogue, his biography must be reserved for its most consistent place. It will be sufficient to say here that the foundation of the Kelmscott Press in 1891 was the culminating point in a career of constant striving toward beauty—beauty not merely as an abstraction or supreme rarity, but as a realized ideal in the daily life and daily work of the individual and of society.*

The Kelmscott Press was founded as a private printing press by William Morris in his home in the old Kelmscott manor house. He had long been interested in the arts of illumination and calligraphy, as in so many other arts that helped to realize his views and vision of life. He had written several manuscripts, with illuminations of his own devising; and he wished to take in hand definitely the work of beautifying modern printing. The care given to his book "The House of the Wolfings," printed in 1889 at the Chiswick Press, was the first step in this direction; and in the same year, in "The Roots of the Mountains," he carried his ideas still further. Now, with his own Press, he could attempt perfection.

The first book issued from the Kelmscott Press was appropriately his own "Glittering Plain." It was followed by the series of exquisite volumes, gaining in value year by year, which bear permanent witness to the manner in which he invariably devoted himself to the activities of his life-work. The crowning glory of his printing press was the famous "Kelmscott Chaucer," which took nearly two years to print, and fully five to plan and mature. It was finished in June 1896, and before it was in his hands William Morris knew that his work was finished. He sank gradually during the autumn, dying on October 3. He was buried in Kelmscott churchyard, followed to the grave by the workmen whom he had inspired, the members of the league which he had supported, the students of the art guild he had founded, and the villagers who had learnt to love him. He left behind, in the superb productions of his Press, a monument indeed more enduring than bronze—the beautiful embodiment and fulfilment of a life of splendid dreams and splendid activities. It is interesting to note that the Press on which the Kelmscott Chaucer was printed was recently acquired and brought to America by Frederic W. Goudy, the great type-designer and printer-craftsman.]

4991 THE HISTORY of Reynard the Foxe. [Done into English out of Dutch] by William Caxton. *Troy type, printed in black and red, with the Glossary in Chaucer type. Woodcut title-page, borders and initials.* Imp. 8vo, limp vellum, with silk ties, uncut. [Hammersmith: The Kelmscott Press, 1892]
One of 300 copies printed at the Kelmscott Press, from the 1481 edition of Caxton. With the H. W. Poor bookplate.

4992 THE RECUYELL of the Historyes of Troye. By Raoul Lefevre. Translated by William Caxton. Edited by H.H. Sparling. *Troy type, with chapters and*

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4996 GOTHIC ARCHITECTURE. A Lecture for the Arts and Crafts Exhibition Society. By William Morris. *Woodcut initials.* 16mo, boards, linen back, uncut. Hammersmith: The Kelmscott Press, 1893

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4997 [LISTS OF PUBLICATIONS. 1893-7.] With two specimen pages from the "Historye of Troye" inserted. 12mo, half brown crushed levant morocco, gilt top, uncut. [Hammersmith: The Kelmscott Press, 1893-7]

With the John Morgan bookplate.

4998 OF THE FRIENDSHIP of Amis and Amilie. Done out of the Ancient French by William Morris. *Woodcut title-page, border, and initials.* 16mo, boards, linen back, uncut. Hammersmith: The Kelmscott Press, 1894

One of 500 copies printed at the Kelmscott Press.

4999 THE POEMS OF JOHN KEATS. [Overseen, after the text of foregoing editions, by F. S. Ellis.] *Printed in Golden type, in black and red, with woodcut title-page, border and initials.* 8vo, limp vellum, uncut, with silk ties.

[Hammersmith: The Kelmscott Press, 1894]

One of 300 copies printed at the Kelmscott Press. The most sought for of all the smaller Kelmscott Press books.

5000 Psalmi Penitentiales. [An English Rhymed Version, Transcribed and Edited by F. S. Ellis.] *Printed in Chaucer type, in black and red, with woodcut borders and initials.* 8vo, boards, linen back, uncut. In a half brown morocco slip case. Hammersmith: The Kelmscott Press, 1894
One of 12 copies printed on vellum at the Kelmscott Press. The letterpress is transcribed from a Book of Hours of the early 15th Century.

5001 Psalmi Penitentiales. [An English Rhymed Version, Transcribed and Edited by F. S. Ellis.] *Printed in Chaucer type, in black and red, with woodcut borders and initials.* 8vo, boards, linen back, uncut.
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5003 Epistola de Contemptu Mundi. By Hieronymo da Ferrara. *Woodcut and border.* 8vo, boards, uncut. Hammersmith: The Kelmscott Press, 1894
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One of 350 copies printed at the Kelmscott Press.

5007 The Floure and the Leafe, & The Boke of Cupide, God of Love, or The Cuckow and the Nightingale. [By Sir Thomas Clanvowe. Edited by F. S. Ellis.] *Printed in Troy type, with note and colophon in Chaucer type, in black and red.* 8vo, boards, linen back, uncut.
[Hammersmith: The Kelmscott Press, 1896]
One of 300 copies printed at the Kelmscott Press. Two of the woodcut initial words from the Kelmscott Chaucer are used in this book.

5008 Laudes Beatæ Mariæ Virginis. [Latin Poems taken from a Psalter written in England about A.D. 1220.] *Printed in Troy type in black, red and blue.* Royal 8vo, boards, linen back, uncut.
[Hammersmith: The Kelmscott Press, 1896]
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One of 225 copies printed at the Kelmscott Press.

5010 [The Romance of] Syr Ysambrace. [Edited by F. S. Ellis, after the edition printed by J. O. Halliwell, from the MS. in the Library of Lincoln Cathedral, with some corrections.] *Printed in Chaucer type, in black and red, with woodcut frontispiece, border, and initials.* 8vo, boards, linen back, uncut. [Hammersmith: The Kelmscott Press, 1897]
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5011 The Story of Sigurd the Volsung and the Fall of the Niblungs. *With 2 pictures designed by Sir Edward Burne-Jones.* 4to, crushed green pigskin, red inlaid hearts on the back, and a design of inlaid hearts in red morocco conventionally arranged in a central panel, connected with gilt lines and hearts, gilt fillet borders, with red dots, gilt edges on the rough, by the Doves Bindery, signed 19 C-S 02. In a half green morocco slip case.
Hammersmith: The Kelmscott Press, 1898
One of 160 copies printed at the Kelmscott Press.

5012 Specimen Page on Vellum of the "Chaucer." Being the final leaf *with a woodcut vignette and border by Burne-Jones. Proof on vellum.* Framed.
A beautiful page from the masterpiece of modern printing.

5013 Specimen Vignette by Burne-Jones for the "Chaucer." *Proof on vellum.* Small 4to, framed.
Illustrating the verse:

"Under a tree, besyde a welle, I say
Cupyde our lord his armes forge and fyle"; etc.

5014 Specimen on Vellum of "The Chronicles of Froissart." Double leaf of the "prologe" *with the woodcut borders showing the coats of arms, and initials.* Large folio, gilt frame.
The death of William Morris caused the abandonment of the publication of Froissart. It was announced to appear in two folio volumes, with armorial borders and ornaments specially designed by him.

5015 Specimen Page on Vellum of Reynard the Fox. *Woodcut border and initial.* One leaf, royal 8vo.

5016 [KELVIN (LORD).] Lord Kelvin's Early Home. Being the recollections of his Sister. *Illustrated*. 8vo, cloth, gilt top, uncut. London, 1909
First Edition.

5017 KENNEDY (J. M.). The Gospel of Superman. By Henri Lichtenberger. Translated with an Introduction. 12mo, cloth, uncut. Edinburgh, 1910
First Edition.

5018 ——English Literature, 1880-1905. 8vo, cloth. London, 1912
First Edition. Chapters on Oscar Wilde, Beardsley, Whistler, etc.

5019 ——The Religions and Philosophies of the East. 12mo, cloth.
First Edition. London, n.d.

5020 ——The Satakas or Wise Sayings of Bhartrihari. Translated from the Sanskrit, with an Introduction by J. M. Kennedy. 12mo, cloth.
First Edition of this translation. Boston, n.d.

5021 KENNEDY (PATRICK). Legendary Fictions of the Irish Celts. *Frontispiece*. 12mo, cloth, uncut. London, 1866
First Edition. Inscribed on fly-leaf: "*W. Eames*."

5022 ——Legendary Fictions of the Irish Celts. *Frontispiece*. 12mo, cloth.
Second Edition. London, 1891

5023 KENSINGTON (THE). A Magazine of Art, Literature and the Drama. Edited by Mrs. Steuart Erskine and R. J. Richardson. Vol. I, Nos. 1-7. *Illustrations*. 4to, cloth, uncut, wrappers bound in. London, 1901
Contains contributions by Yeats, Strindberg, Edith Craig, R. A. Streatfeild, and others.

5024 KENWORTHY (JOHN C.). From Bondage to Brotherhood. A Message to the Workers. 12mo, crushed olive levant morocco, gilt edges (hinges worn). London, n.d.
First Edition. With the William Morris bookplate.

5025 KEOHLER (THOMAS). Songs of a Devotee. 12mo, wrappers, uncut.
First Edition. With the slip of Erratum. Dublin, 1906

5026 KEPPEL (FREDERICK). The Golden Age of Engraving. A Specialist's Story about Fine Prints. *Profusely illustrated*. 8vo, cloth, gilt top.
First Edition. New York, 1910

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First Edition.

5028 ——Essays on Medieval Literature. 8vo, cloth, uncut. London, 1905
First Edition.

5029 KERNAHAN (COULSON). The Child, the Wise Man, and the Devil. *Portrait*. 8vo, buckram, gilt top, uncut. London, [1896]
First Edition. One of 500 copies, signed by the author.

5030 ——In Good Company. Some Personal Recollections of Swinburne, Lord Roberts, Watts-Dunton, Oscar Wilde, Edward Whymper, S. J. Stone, Stephen Phillips. 12mo, cloth, uncut. London, 1917
First Edition.

[*Born in 1880, the son of a farmer and pioneer in the Land Movement; educated at Clongowes Wood College, and at University College, Dublin. In 1905 he was called to the bar, and in the same year came his brief editorship of the Nationist—a name which he coined, not very happily. He was one of the contributors to the Irish Review, and was the first president of the "Young Ireland" branch of the United Irish League. In 1906 he was elected M.P. for East Tyrone, and in 1909 he was appointed Professor of (Irish) Economics at University College, resigning his seat in Parliament the next year. At the outbreak of war he was one of the leaders of the group which insisted that Ireland must take her place by the side of the Allies, and forget old grievances for the time being. He went to the front in 1916, as Captain in an Irish regiment, and was killed at Guillemont. He had refused a staff appointment which would have taken him from the trenches and from danger. He was a scholar of wide learning and broad culture, a great orator, a poet, a man of delightful humor, and a loyal friend, beloved by all who knew him.*]

5031 CONTEMPORARY IRELAND. By L. Paul-Dubois. With an Introduction by T. M. Kettle. 8vo, cloth, uncut. Dublin, 1908
First Edition.

5032 OLD AGE PENSIONS ACT, 1908. By T. M. Kettle and R. J. Sheehy. 12mo, limp cloth. Dublin, 1908
Second Edition.

5033 THE DAY'S BURDEN: Studies, Literary and Political. 12mo, cloth, uncut. Dublin, 1910
First Edition.

5034 HOME RULE FINANCE. An Experiment in Justice. 12mo, wrappers, uncut. Dublin, 1911
First Edition.

5035 THE OPEN SECRET OF IRELAND. With an Introduction by J. E. Redmond. 12mo, cloth. London, 1912

5036 BATTLE SONGS for the Irish Brigades. By Stephen Gwynn and T. M. Kettle. 12mo, wrappers. Dublin, 1915
First Edition.

5037 POEMS AND PARODIES. *Portrait.* Small 4to, boards, cloth back, uncut. Dublin, 1916
First Edition.

5038 THE WAYS OF WAR. With a Memoir by his Wife, Mary S. Kettle. *Portrait.* 8vo, boards, cloth back, uncut. New York, 1917
First Edition, with American title-page.

5039 KICKHAM (CHARLES J.). Sally Cavanagh, or, The Untenanted Graves. A Tale of Tipperary. 12mo, cloth. Dublin, 1905

5040 KILLALLA. A Narrative of What Passed at Killalla, during the French Invasion of 1798. By an Eye Witness. 12mo, half morocco, gilt top. Dublin, 1800

First Edition. With marginal notes, and on the title-page: "*By the late Dr. Hock, at that time Bishop of Killalla and afterwards Bishop of Waterford*" inscribed in ink.

5041 KING (RICHARD ASHE). Swift in Ireland. Square 16mo, cloth, gilt top. London, 1903
First Edition.

5042 [KING (WILLIAM).] A Great Archbishop of Dublin: William King, D.D., 1650-1729. His Autobiography, Family, and a Selection from his Correspondence. Edited by Sir Charles Simeon King. *Portraits.* 8vo, cloth, uncut. London, 1906
First Edition.

RUDYARD KIPLING

[*The future "Laureate of the Empire" was born in Bombay, India, December 30, 1865—the son of John Lockwood Kipling, for many years connected with the schools of art at Bombay and Lahore. His mother, Alice Macdonald, was the daughter of a Methodist minister at Endon, Staffordshire: her two sisters married Sir Edward Poynter and Sir Edward Burne-Jones. At the age of five Kipling was taken to England and in 1878 entered the United Services College at Westward Ho, Devonshire; many of his experiences there were drawn upon for "Stalky & Co." (1899), a book which reveals much of its author's schoolboy attitude toward certain phases of life, and explains his objections to such games as cricket and football. While at Westward Ho he edited the College Chronicle, for which he wrote both prose and verse. Returning to India, he was on the editorial staff of the Lahore Civil and Military Gazette (1882-7) and afterwards assistant editor of the Pioneer at Allahabad (1887-9). To these and other periodicals he contributed satirical verses and sketches of Anglo-Indian life. "Plain Tales from the Hills" appeared, and "Soldiers Three."*

Having become a celebrity in India, Kipling visited England and the United States in search of a publisher, at first without success. His impressions of America, originally contributed to the Pioneer, were afterwards published in New York with the title "American Notes" (1891). From 1892, when he married the daughter of H. Wolcott Balestier and settled in Vermont, he remained in America until 1896, when he returned to England. To this second period of his life belong "Barrack Room Ballads"; "The Seven Seas"; "Life's Handicap"; "The Light that Failed"; "Many Inventions"; the two "Jungle Books"—an extraordinary tour de force; "Captains Courageous" and "The Day's Work." While again in the United States in 1899 he suffered an acute attack of pneumonia and was not expected to live: the reports of his condition and treatment attracted international interest.

For many years Kipling has enjoyed a world-wide popularity. He represents admirably certain phases of the spirit of his age and of the Anglo-Saxon peoples. Vigor, audacity, efficiency are the objects of his special admiration, and they are reflected in his own thought and style to a remarkable degree. But many readers will prefer such stories as "On Greenhow Hill" and "Without Benefit of Clergy" to anything that he has done in his later years, with freshness diminishing, but the vigor of his style if possible more pointed. As a poet he has written with a spirit and swing that have caught and held the world's attention; and sometimes he has reached a high note, as in his "Recessional," written for Queen Victoria's Diamond Jubilee. But his chief gift has been his ability to catch the essential, typical thing, and flash it upon the minds of his readers in memorable phrasing. In 1907 he was awarded the Nobel Prize for Literature.]

5043 Echoes. By Two Writers. Square 16mo, original wrappers. In a crushed brown levant morocco solander case.

Lahore: The "Civil and Military Gazette" Press, [1884]

The extremely rare *First Edition*. In superlative condition. The "Two Writers" were Rudyard Kipling and his sister Beatrice. There are thirty-nine separate pieces in the little volume, of which thirty-two are credited to Kipling and the remainder to his sister.

A more immaculate copy can scarcely be imagined.

[see illustration, page 503]

5044 Quartette, The Christmas Annual of the Civil & Military Gazette. By Four Anglo-Indian Writers. 8vo, original wrappers (back worn). In a half blue morocco slip case.

Lahore: The "Civil and Military Gazette" Press, 1885

The very scarce *First Edition*, with the tinted leaves of advertisements in the back. The "Four Anglo-Indian Writers" were Kipling, his father, mother, and sister Beatrice. "The Strange Ride of Morrowbie Jukes," "The Phantom 'Rickshaw" and other stories and poems are by Kipling.

5045 Departmental Ditties and Other Verses. Narrow 8vo, in the original cream-colored wrappers, and with the flap lettered "Lahore. The Civil and Military Gazette Press." In a red straight-grain morocco solander case. Lahore, 1886

The excessively rare *First Edition*, especially so with the flap. The fold of the flap is naturally somewhat worn.

5046 Departmental Ditties and Other Verses. Small 4to, boards (worn). In a half morocco slip case. Calcutta, 1886

Second Edition, with additional poems.

5047 Departmental Ditties and Other Verses. 12mo, cloth. Calcutta, 1888

Third Edition, with additional poems.

5048 In Black and White. 8vo, original pictorial wrapper (slight crack in hinges). In a half blue morocco slip case.

Allahabad: A. H. Wheeler & Co., [1888]

The extremely rare *First Edition*. Indian Railway Library, No. 3.

5049 The Phantom 'Rickshaw and Other Tales. 8vo, original pictorial wrappers (back a little cracked). Allahabad: A. H. Wheeler & Co., [1888]

The extremely rare *First Edition*, but the second issue, with the apostrophe before " 'Rickshaw," and the stops after "A" and "H" in A. H. Wheeler, on the wrapper.

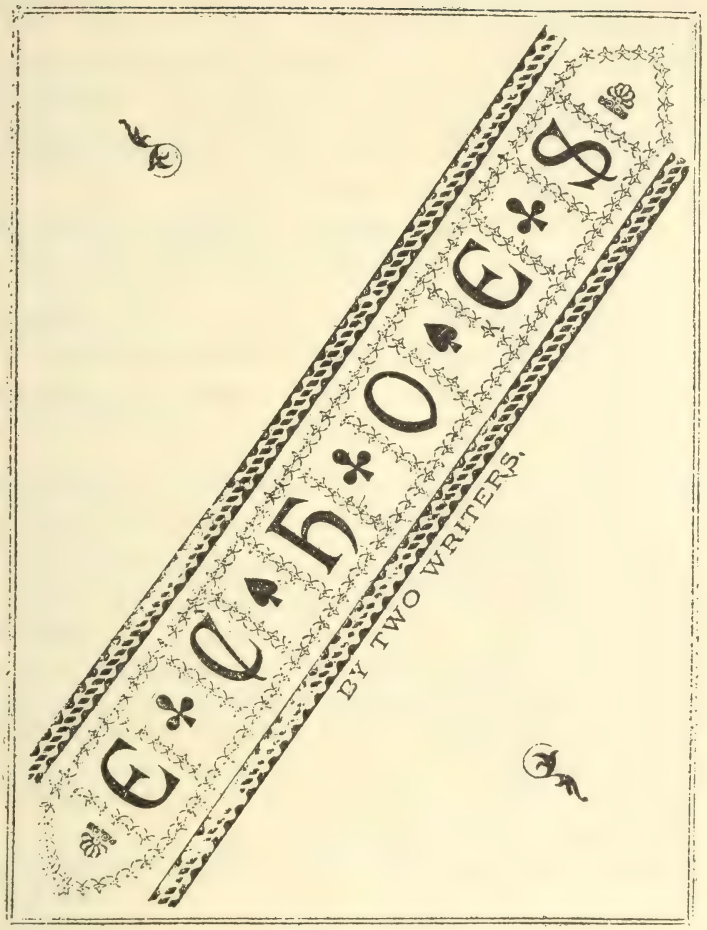
5050 Plain Tales from the Hills. 12mo, cloth, some edges uncut. Name on inside and outside of front cover. Calcutta, 1888

First Edition, with the half-title, and blank leaf preceding it, also 32 pages of advertisements at the end, dated 1000.6.88.

5051 Soldiers Three. 8vo, original pictorial wrappers (rebacked, and name on title-page). In a half blue morocco slip case.

Allahabad: Printed at the "Pioneer" Press, 1888

The extremely rare *First Edition*, and the rarest of the series. No. 1 of the Indian Railway Library.



LAHORE: THE "CIVIL AND MILITARY GAZETTE" PRESS.

AN IMMACULATE COPY OF RUDYARD KIPLING'S "ECHOES"

[NUMBER 5043]

5052 The Story of the Gadsbys. 8vo, original pictorial wrappers (rebacked). In a half blue morocco slip case.
Allahabad: A. H. Wheeler & Co., [1888]
The extremely rare *First Edition*. No. 2 of the Indian Railway Library.

5053 Under the Deodars. Original pictorial wrappers (slight repairs to back). In a half blue morocco slip case.
Allahabad: A. H. Wheeler & Co., [1888]
The extremely rare *First Edition*. No. 4 of the Indian Railway Library.

5054 Wee Willie Winkie and other Child Stories. 8vo, pictorial wrappers. In a half morocco slip case. Allahabad: A. H. Wheeler & Co., [1888]
First Edition. Indian Railway Library, No. 6.

5055 In Black and White. 8vo, wrappers. In a half green morocco slip case.
Allahabad: A. H. Wheeler & Co., n.d. [1889]
Second Edition. No. 3 of the Indian Railway Library.

5056 Plain Tales from the Hills. 12mo, cloth. Calcutta, 1889
Second Edition. Has many variations from the First Edition.

5057 Soldiers Three. 8vo, original pictorial wrappers (back chipped). In a half blue morocco slip case. Allahabad: A. H. Wheeler & Co., 1889
Second Edition.

5058 The Courting of Dinah Shadd and Other Stories. With a Biographical and Critical Sketch by Andrew Lang. 12mo, half green levant morocco original wrappers bound in. New York, 1890
First Issue of the First Edition, containing the story "The Incarnation of Krishna Mulvaney." The leaf of advertisement at the end is not present.

5059 Departmental Ditties, Barrack-Room Ballads, and Other Verses. 12mo, cloth. New York: United States Book Co., [1890]
First American Edition of "Departmental Ditties," and the *First Edition* of "Barrack-Room Ballads," the English Edition not being published until 18 months later.

5060 Departmental Ditties and Other Verses. 12mo, cloth. Calcutta, 1890
Fourth Edition, with additional Poems.

5061 Love Beyond the Pale. In *Short Stories* for August 1890. 8vo, wrappers, uncut. New York, 1890

5062 American Notes. 12mo, original wrappers. In a half morocco slip case.
New York, 1891
First Edition. No. 230 of the American Series, published by M. J. Ivers & Co., 86 Nassau St., with the correct imprint and the Colgate advertisement on the back cover. In its pristine state. This Number also contains "The Bottle Imp" by Stevenson.

5063 The City of Dreadful Night and Other Places. 8vo, original pictorial wrappers. In a half blue morocco slip case.
Allahabad and London, [1891]
First Edition with the Allahabad and London imprint.
The slip of apology which should be attached to the title-page is wanting. No. XIV of the Indian Railway Library.

5064 Departmental Ditties and Other Verses. 12mo, cloth. Calcutta, 1891
Sixth Edition.

5065 Letters of Marque. 8vo, original red and blue cloth.
Allahabad: A. H. Wheeler & Co., 1891
First Issue of the First Edition, with the two leaves of advertisements in the front and the three pages of Press Notices and page of advertisement at the end. The publisher's stamp appears on the front fly-leaf, dated "20 Nov. 91."

5066 Life's Handicap. 12mo, cloth. London, 1891
First English Edition.

5067 Life's Handicap. 12mo, cloth. London, 1891
Second Edition. On the half-title John A. Balestier has written: "*March 27, 1892. Intending no insinuation, but solely with thrifty purpose and a desire to read this book myself, a second time, I suggest, most respectfully, that, after a reasonable time, it be returned to its owner, John A. Balestier, 'The Brockholst,' 101 West 85th St., N. Y. City.*"

5068 The Light that Failed. 12mo, cloth. London, 1891
First English Edition.

5069 Barrack-Room Ballads and Other Verses. 12mo, buckram, uncut.
First Edition. London, 1892

5070 Barrack-Room Ballads and Other Verses. 8vo, buckram, uncut.
First English Edition. One of 225 copies on Large Paper. London, 1892

5071 Many Inventions. 12mo, cloth. London, 1893
First Edition.

5072 A Song of the English. In the *English Illustrated Magazine* for May 1893. 8vo, wrappers. In a half brown morocco slip case. London, 1893
Contains the stanza "Quebec," which was omitted when reprinted.

5073 The Jungle Book. *Illustrations.* 12mo, cloth, gilt edges. London, 1894
First Edition.

5074 The Jungle Book. *Illustrated.* 12mo, cloth, uncut. New York, 1894
First American Edition. On the title-page Kipling has inked out his printed name and *written* his name in its place.

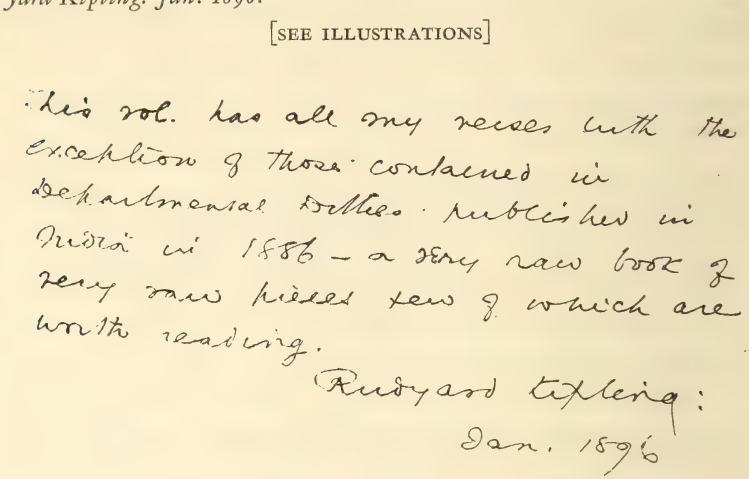
5075 My First Book. The Experiences of Rudyard Kipling, Hall Caine, A. Conan Doyle, and others. With an Introduction by Jerome K. Jerome. *Illustrated.* 8vo, cloth. London, 1894
First Edition.

5076 Ballads and Barrack-Room Ballads. 12mo, cloth, uncut.
New York, 1895
New Edition with additional Poems. On the title-page Kipling has written: "*This volume and the rest of the Author's works were not presented to Uncle John by 'Rud' but that was entirely the fault of Uncle John who bought them in the open market instead of asking for them like a relative. R. K. Jan. 1896.*"

He has also inked through his printed name and *written* his name in its place.

On the half-title Kipling has written: "*This vol. has all my verses with the exception of those contained in 'Departmental Ditties' published in India in 1886—a very raw book of very raw pieces few of which are worth reading. Rudyard Kipling: Jan. 1896.*"

[SEE ILLUSTRATIONS]


This vol. has all my verses with the exception of those contained in Departmental Ditties published in India in 1886 – a very raw book of very raw pieces few of which are worth reading.
Rudyard Kipling:
Jan. 1896

RUDYARD KIPLING'S INSCRIPTION ON THE HALF-TITLE OF "BALLADS AND BARRACK-ROOM BALLADS"

[NUMBER 5076]

5077 OUT OF INDIA. 12mo, cloth. New York, 1895
First Edition.

5078 THE SECOND JUNGLE BOOK. *Illustrations by J. Lockwood Kipling.* 12mo, cloth, gilt edges. London, 1895
First Edition.

5079 THE SECOND JUNGLE BOOK. *Decorated by John Lockwood Kipling.* 12mo, cloth, uncut. New York, 1895
First American Edition. On the title-page Kipling has inked through his printed name and *written* his name in its place.

5080 THE SHIP THAT FOUND HERSELF. In the *Idler* for December 1895. 8vo, wrappers. In a half brown morocco slip case. London, 1895

5081 THE SEVEN SEAS. 8vo, buckram, uncut. London, 1896
First Edition. One of 150 copies on Large Paper.

5082 SOLDIER TALES. *Illustrated.* 12mo, cloth. London, 1896
First Edition.

5083 'CAPTAINS COURAGEOUS.' *Illustrations.* 12mo, cloth, gilt edges.
First Edition. London, 1897

This volume and the rest of the Author's Works were not presented to Uncle John by "Rud" but that was entirely the fault of Uncle John who bought them in the open market, instead of asking for them like a relative.

R. K.

BALLADS

AND

BARRACK-ROOM BALLADS

BY

Rudyard Kipling.

~~RUDYARD KIPLING~~

AUTHOR OF "PLAIN TALES FROM THE HILLS," "THE NAULAHKA," ETC.

NEW EDITION, WITH ADDITIONAL POEMS

New York
MACMILLAN AND CO.
AND LONDON
1895

All rights reserved

RUDYARD KIPLING'S INSCRIPTION AND SIGNATURE ON THE TITLE-PAGE OF "BALLADS AND BARRACK-ROOM BALLADS"

[NUMBER 5076]

5084 Departmental Ditties and Other Verses. *Illustrations*. 8vo, cloth, vellum back, uncut. London, 1897
Ninth Edition. *Edition de Luxe*, one of 150 copies on Large Paper, signed by the Publisher.

5085 Slaves of the Lamp. In *Cosmopolis* for April and May 1897. 2 nos., 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1897

5086 The Works of Rudyard Kipling. Vols. 1-23; 28, 29, and Departmental Ditties. Together 26 vols., 8vo, cloth, uncut. London, 1897-1917
Edition de Luxe, variously limited. With the R. Jewell-Thurleigh House-bookplate in nearly all of the volumes.

5087 An Almanac of Twelve Sports. By William Nicholson. Words by Kipling. *Illustrated in color*. 4to, boards, cloth back (shaken). London, 1898
First Edition.

5088 'Captains Courageous.' *Illustrated*. 8vo, cloth, uncut. New York, 1898
Second American Edition, being Vol. 12 of the Outward Bound Edition.

5089 The Courting of Dinah Shadd. A Contribution to a Bibliography of the Writings of Rudyard Kipling. Square 16mo, wrappers, uncut.
One of 120 copies. [Jamaica: The Marion Press, 1898]

5090 The Day's Work. 12mo, cloth. London, 1898
First Edition.

5091 The Day's Work. *Illustrated*. 12mo, cloth, uncut. New York, 1898
First American Edition.

5092 A Fleet in Being. 12mo, cloth. London, 1898
First Edition. With the T. Wileston Wells bookplate.

5093 Stalky & Co. In the *Windsor Magazine* for December 1898 and January-May 1899, inclusive. 6 nos., 8vo, wrappers (one front wrapper missing). In a half brown morocco slip case. London, 1898-9
No. 1 of the "Stalky & Co." series in the *Windsor Magazine* was entitled "Stalky" and appeared in the December issue as above. It was not included in the book, nor was it ever reprinted until included in "Land and Sea Tales," 1923.

5094 Ballads and Barrack Room Ballads. 12mo, cloth, uncut.
New York: Doubleday & McClure Co., 1899

5095 Departmental Ditties and Other Verses. Narrow 8vo. In a half blue morocco slip case. New York, 1899
Facsimile reprint of the First Edition published at Lahore, 1886.

5096 From Sea to Sea. 2 vols., 12mo, cloth. New York, 1899
First Issue of the First Edition, with error in Vol. 2, on page 153, seventh line from the bottom, where the word "tacked" is printed instead of "stacked." Not published in England until the following year.

5097 From Sea to Sea. 2 vols., 12mo, half cloth and boards, uncut. New York, 1899
First Issue of the First Edition. The two volumes have been extended by the insertion of typewritten pages, containing the omitted passages as originally written and published. These two volumes were prepared by the late Luther S. Livingston, one of the most careful bibliographers in America. They show the extent to which Kipling cut down what he had originally written and published for the two published volumes. A unique and extremely interesting work.

5098 Rudyard Kipling. An Attempt at Appreciation. By G. F. Monkshood (W. J. Clarke). *Portrait.* 12mo, buckram, uncut. London, 1899
First Edition.

5099 Rudyard Kipling. A Biographical Sketch. By Charles Eliot Norton. *Portrait.* 12mo, boards, uncut. New York, 1899
First Edition.

5100 Rudyard Kipling's First Book. By Luther S. Livingston. *Facsimiles.* Square 16mo, wrappers. [New York], 1899
One of 20 copies separately printed from the types of the *Bookman.* Inscribed: "*For A. J. Morgan from Luther S. Livingston.*" An A.L.s. from Mr. Livingston to Mr. Morgan is laid in.

5101 Stalky & Co. 12mo, cloth. London, 1899
First Edition.

5102 Stalky & Co. *Frontispiece.* 12mo, cloth, uncut. New York, 1899
First American Edition.

5103 From Sea to Sea and Other Sketches. 2 vols., 8vo, cloth. London, 1900
First English Edition.

5104 Rudyard Kipling. A Criticism by Richard Le Gallienne. With a Bibliography by John Lane. *Portrait.* 12mo, cloth, uncut. London, 1900
First Edition.

5105 Kim. *Illustrations.* 12mo, cloth, uncut. New York, 1901
First Edition.

5106 Kim. *Illustrations.* 12mo, cloth. London, 1901
First English Edition.

5107 The Science of Rebellion: A Tract for the Times. Specially written for the Imperial South African Association. 8vo, original wrappers. London: Vacher & Sons, [1901]
The *Only Edition*, and excessively rare. This piece has never been incorporated in Kipling's collected works either here or abroad. But one other copy has apparently occurred at auction.

5108 War's Brighter Side. The Story of the *Friend* Newspaper edited by the Correspondents with Lord Roberts' Forces, March-April 1900. By Julian Ralph. *Illustrated.* 8vo, cloth, gilt top, uncut. London, 1901
First Edition. Contains Kipling's contributions to the paper, as well as much matter of Kipling interest.

5109 The Works of Rudyard Kipling. The Description of a Set of the First Editions of his Books, in the Library of a New York Collector. By L. S. Livingston. *Facsimiles*. Royal 8vo, boards, uncut. New York, 1901
One of 77 copies. The etched portrait frontispiece is by T. Johnson, signed.

5110 Below the Mill Dam. In the *Monthly Review* for September 1902; Gustave Moreau. By Arthur Symons. In the *Monthly Review* for July 1905; The Passions: An Unpublished Poem. By William Blake. In the *Monthly Review* for August 1903; Irish Music. By John Todhunter. In the *Monthly Review* for May 1903. 4 nos., 8vo, wrappers. In a half brown morocco slip case. London, 1902-5

5111 Just So Stories for Little Children. *Illustrated by the Author*. 4to, cloth. London, 1902
First Edition.

5112 The Five Nations. 8vo, boards, vellum back, uncut. London, 1903
First Edition. One of 200 copies on Large Paper.

5113 The Five Nations. 12mo, buckram, uncut. London, 1903
First Edition.

5114 The Five Nations. 12mo, cloth, uncut. New York, 1903
First American Edition.

5115 Traffics and Discoveries. 12mo, cloth. London, 1904
First Edition.

5116 Traffics and Discoveries. 12mo, cloth, uncut. New York, 1904
First American Edition.

5117 'They.' *Illustrations in color*. 8vo, cloth. London, 1905
First Edition.

5118 Puck of Pook's Hill. *Illustrated*. 12mo, cloth. London, 1906
First Edition.

5119 Puck of Pook's Hill. *Illustrations in color by Arthur Rackham*. 12mo, cloth, uncut. New York, 1906
First American Edition.

5120 'They.' *Illustrated in color*. 12mo, cloth, uncut. New York, 1906
First American Edition.

5121 Collected Verse. 8vo, cloth. New York, 1907
First Edition. The English Edition was not issued until 1912.

5122 The Day's Work. 16mo, limp leather. New York, 1908

5123 Doctors. An Address delivered at the Middlesex Hospital. *Portrait* and *illustration*. 12mo, wrappers. London, 1908
First Edition.

5124 Kim. 12mo, limp leather. New York, 1908

5125 Abaft the Funnel. 12mo, cloth. New York, 1909
Not issued in London.

5126 Actions and Reactions. 12mo, cloth. London, 1909
First Edition.

5127 Actions and Reactions. *Illustrated.* 12mo, cloth, uncut.
First American Edition. New York, 1909

5128 The Dead King. Small 4to, wrappers. London, 1910
First Edition.

5129 The Dead King. Small 4to, cloth. London, 1910
First Edition.

5130 The Horse Marines. 12mo, original printed wrappers.
Garden City, 1910
First Edition. One of a very few copies issued for copyright purposes. Very scarce.

5131 Rewards and Fairies. *Illustrations.* 12mo, cloth. London, 1910
First Edition.

5132 Rewards and Fairies. *Illustrations.* 12mo, cloth, uncut.
First American Edition. Garden City, 1910

5133 A History of England. By Rudyard Kipling and C. R. L. Fletcher. *Pictures by Henry Ford.* Square 8vo, cloth. Oxford, 1911
First Edition.

5134 The Bookman. Christmas Double Number. *Numerous illustrations*, some in color. Folio, wrappers. [London, 1912]
Contains a Biographical Sketch of Kipling by Dixon Scott, and a special series of colored plates by Dulac illustrating scenes from Poe's Poems.

5135 Collected Verse. 4to, vellum, uncut, with silk ties. London, 1912
Edition de Luxe, one of 500 copies, signed by the Publishers.

5136 Collected Verse. Royal 8vo, boards, linen back, uncut. London, 1912

5137 Songs from Books. 12mo, buckram, uncut. London, 1913
First English Edition.

5138 The Works of Rudyard Kipling. 25 vols., 8vo, boards, linen backs, uncut. London, 1913-19
The *Bombay Edition*, with autograph of Kipling on the half-title of the first volume.

5139 A Handbook to the Poetry of Rudyard Kipling. By Ralph Durand. 8vo, boards, linen back, uncut. London, [1914]
First Edition.

5140 Rudyard Kipling. A Survey of his Literary Art. By R. Thurston Hopkins. *Caricature frontispiece.* 12mo, cloth. London, 1914
First Edition.

5141 Some Aspects of Travel. A Lecture before the Royal Geographical Society. 12mo, original printed wrappers. Garden City, 1914
First Edition. One of a very few copies issued for copyright purposes.

5142 France. In "Lays of France," edited by Winifred Stephens. *Illustrations*. Square 8vo, cloth. London, 1915
In this volume are also contributions by Henry James, Thomas Hardy, Pierre Loti, and others.

5143 France at War. 16mo, boards. Garden City, 1915
Second American Edition.

5144 The Fringes of the Fleet. 16mo, wrappers. London, 1915
First English Edition.

5145 Rudyard Kipling. A Critical Study. By Cyril Falls. *Portrait*. 8vo, cloth, uncut. London, 1915
First Edition.

5146 Rudyard Kipling. A Critical Study. By Cyril Falls. *Portrait*. 8vo, cloth, uncut. New York, 1915
First American Edition.

5147 Rudyard Kipling. A Literary Appreciation. By R. Thurston Hopkins. *Illustrations*. 8vo, cloth. London, [1915]
First Edition.

5148 Rudyard Kipling. By John Palmer. *Portrait*. 16mo, cloth. London, [1915]
First Edition.

5149 The New Army in Training. 16mo, wrappers. London, 1915
First English Edition.

5150 Destroyers at Jutland. 4 Parts. 12mo, original printed wrappers. Garden City, 1916
First Edition. One of a very few copies issued for copyright purposes.

5151 The Neutral. 12mo, original printed wrappers. Garden City, 1916
First Edition. One of a very few copies issued for copyright purposes.

5152 Sea Warfare. 12mo, cloth, uncut. London, 1916
First Edition.

5153 Tales of 'The Trade.' 3 parts. 12mo, original printed wrappers. Garden City, 1916
First Edition. One of a very few copies issued for copyright purposes.
Comprising: Part I. Some Work in the Baltic.
Part II. Business in the Sea of Marmora.
Part III. Ravages and Repairs.

5154 Britain and the War. By André Chevrillon. With a Preface by Kipling. 12mo, cloth. London, 1917
First Edition.

5155 A Diversity of Creatures. 12mo, cloth. Garden City, 1917
First American Edition.

5156 'The Holy War.' 12mo, original printed wrappers. Garden City, 1917
First Edition. One of a very few copies issued for copyright purposes.

5157 The Less Familiar Kipling and Kiplingiana. By G. F. Monkshood. *Illustrated.* 12mo, cloth, uncut. London, 1917
First Edition.

5158 A Nativity. 12mo, original printed wrappers. Garden City, 1917
First Edition. One of a very few copies issued for copyright purposes.

5159 Mesopotamia. 12mo, original printed wrappers. Garden City, 1917
First Edition. One of a very few copies issued for copyright purposes.

5160 Sea Warfare. 12mo, cloth. Garden City, 1917
First American Edition.

5161 The War in the Mountains. 5 Parts. 12mo, original printed wrappers. Garden City, 1917
First Edition. Complete set. One of a very few copies issued for copyright purposes.
Comprises: Part I. The Roads of an Army.
Part II. Podgora.
Part III. A Pass, a King, and a Mountain.
Part IV. Only a Few Steps Higher Up.
Part V. The Trentino Front.

5162 The Eyes of Asia. 16mo, boards, cloth back. Garden City, 1918
First Edition. Not printed in England.

5163 The Greek National Anthem. Rendered into English by Kipling. 12mo, original printed wrappers. Garden City, 1918
First Edition. One of a very few copies issued for copyright purposes.

5164 The Irish Guards. 12mo, original printed wrappers. Garden City, 1918
First Edition. One of a very few copies issued for copyright purposes.

5165 Justice. 12mo, original printed wrappers. Garden City, 1918
First Edition. One of a very few copies issued for copyright purposes.

5166 A Pilgrim's Way. 12mo, original printed wrappers. Garden City, 1918
First Edition. One of a very few copies issued for copyright purposes.

5167 The Song of the Lathes. 12mo, original printed wrappers. Garden City, 1918
First Edition. One of a very few copies issued for copyright purposes.

5168 Twenty Poems. 16mo, wrappers, uncut. London, [1918]
First Edition.

5169 The Gods of the Copybook Headings. 12mo, original printed wrappers. Garden City, 1919
First Edition. One of a very few copies issued for copyright purposes.

5170 Great-Heart. 12mo, original printed wrappers. Garden City, 1919
First Edition. One of a very few copies issued for copyright purposes.

5171 The Scholars. 12mo, original printed wrappers. Garden City, 1919
First Edition. One of a very few copies issued for copyright purposes.

5172 The Supports. 12mo, original printed wrappers. Garden City, 1919
First Edition. One of a very few copies issued for copyright purposes.

5173 The Years Between. 12mo, cloth. Garden City, 1919
First American Edition.

5174 Q. Horati Flacci Carminum Librum Quintum. A Rudyardo Kipling et Carolo Graves Anglice redditum. 16mo, boards. Oxonii, 1920
First Edition of this translation by Kipling and Graves.

5175 Letters of Travel (1892-1913). 12mo, cloth. London, 1920
First Edition.

5176 Letters of Travel. 12mo, cloth. Garden City, 1920
First American Edition.

5177 A Bibliography of the Works of Rudyard Kipling (1881-1921). By E. W. Martindell. *Facsimiles.* 8vo, cloth, uncut. London, 1922

5178 The First Assault upon the Sorbonne. 16mo, boards, vellum back, uncut. New York, 1922
First American Edition. One of 50 copies.

5179 The King's Pilgrimage. 12mo, original printed wrappers. Garden City, 1922
First Edition. One of a very few copies issued for copyright purposes.

5180 Address at the Annual Dinner of the Royal College of Surgeons, London, February 14, 1923. 12mo, original printed wrappers. Garden City, 1923
First Edition. One of a very few copies issued for copyright purposes.

5181 Independence. Rectorial Address at St. Andrews. 12mo, wrappers. Garden City: Doubleday Page & Company, 1923
First Edition. Issued previous to the English edition to secure copyright.

5182 Independence. Rectorial Address delivered at St. Andrews, October 10, 1923. 12mo, cloth. London, 1923
First English Edition.

5183 The Irish Guards in the Great War. *Maps.* 2 vols., 8vo, cloth.
First Edition. London, 1923

5184 London Town. (November 11, 1918-1923). 12mo, wrappers. Garden City: Doubleday Page & Company, 1923
First American Edition. First issue, for copyright purposes.

5185 Departmental Ditties, Barrack-Room Ballads and Other Verses. 12mo, cloth. New York: Lovell, Coryell & Company, n.d.
On the title-page Kipling has written: "*For Uncle John from Rud. Oct. 26. 96.*" He has also inked through his printed name and *written* his name in its place.

5186 A Dictionary of the Characters and Scenes in the Stories and Poems of Rudyard Kipling, 1886-1911. By W. Arthur Young. 8vo, cloth, uncut.
First Edition. London, n.d.

5187 The Graves of the Fallen. Imperial War Graves Commission. *Illustrated*. Oblong 4to, wrappers. N.p., n.d.
This descriptive account of the work of the Imperial War Graves Commission was written by Rudyard Kipling at the Commission's request.

5188 Wee Willie Winkie and Other Stories. 8vo, original pictorial wrappers. In a half green slip case. Allahabad: A. H. Wheeler & Co., n.d.
Third Issue of the Indian Edition, with the omission of the word "Child" in the title.

5189 The Naulahka. By Rudyard Kipling and Wolcott Balestier. 12mo, cloth. uncut (name on fly-leaf). London, 1892
First Edition.

5190 A History of England. By Rudyard Kipling and C. R. L. Fletcher. *Pictures by Henry Ford*. 8vo, cloth, uncut. Garden City, 1911
First American Edition.

5191 A School History of England. By Rudyard Kipling and C. R. L. Fletcher. *Pictures by Henry Ford*. 12mo, cloth. Oxford, 1911
First Edition.

5192 KNIGHT (JOSEPH). Life of Dante Gabriel Rossetti. 12mo, cloth, uncut. London, 1887
With the Forman bookplate.

5193 KOEBEL (W. H.). The South Americans. *Illustrated*. 8vo, cloth.
First Edition. London, [1915]

5194 KOKKA (THE). An Illustrated Monthly Journal of the Fine and Applied Arts of Japan and other Eastern Countries. *With over 1000 magnificent collotype and chromoxylographic plates*. Nos. 1-301, 25 vols., 12 numbers to the volume, small folio, brocade, in cloth cases, gilt edges.
[Tokyo, 1889-1915]
Excessively Rare. A perfect run of the most famous of Chinese and Japanese art publications. The text of Nos. 1-132 is entirely in Japanese. With No. 133 the descriptive text to the plates appears in English, and, commencing with No. 182, the magazine appears wholly in English.

5195 KONODY (P. G.). Modern War. Paintings by C. R. W. Nevinson. With an Essay by P. G. Konody. *Reproductions*. 4to, boards, cloth back, uncut.
First Edition, with American imprint. New York, 1917

5196 KOREA. The Rebirth of Korea. By Hugh Heung-Wo Cynn. *Portrait*. 12mo, boards, cloth back. New York, [1920]
First Edition.

5197 KORIN. Korin Gwafu. *Selected illustrations from the work of Korin, printed in colors and gold and silver*. Oblong 4to, wrappers, stitched, Japanese style. N.p., 1891

5198 KOVALEVSKY (SONIA). Sonia Kovalevsky. Biography and Autobiography. I. Memoir by A. C. Leffler (Edgren). II. Reminiscences of Childhood. Written by Herself. Translated into English by Louise von Cossel. *Portraits*. 12mo, cloth, gilt top, uncut. New York, 1895
First Edition of this translation, printed in England, with American title-page.

5199 ——Sonya Kovalevsky. A Biography. By Anna Carlotta Leffler. And [The] Sisters Rajevsky. Being an Account of her Life, by Sonya Kovalevsky. Translated by A. de Furuhjelm and A. M. Clive Bayley. With a Biographical Note by Lily Wolffsohn. *Illustrated*. 8vo, cloth, uncut. London, 1895
First Authorized Edition of this translation. With the H. W. Poor bookplate.

5200 KRANS (HORATIO SHEAFE). Irish Life in Irish Fiction. 12mo, cloth, gilt top, uncut. [New York, 1903]
First Edition.

5201 KRAPP (GEORGE PHILIP). The Pronunciation of Standard English in America. 12mo, cloth. New York, 1919
First Edition.

ALFRED KREYMBORG

[*Born in New York City, December 1883; educated at Morris High School. Founder in 1914 and editor of the Glebe (now defunct), which issued the first anthology of Imagists; founder in 1915 and editor of Others; introduced free verse into drama.*]

5202 MUSHROOMS. A Book of Free Forms. 12mo, boards. New York, 1916
First Edition.

5203 OTHERS. An Anthology of the New Verse. 12mo, boards. New York, 1916
First Edition.

5204 PLAYS for Poem-Mimes. 12mo, boards. New York, 1918
First Edition.

5205 BLOOD OF THINGS. 12mo, boards, uncut. New York, 1920
First Edition.

5206 KRISTIAN (ROALD). A Bestiary. *17 woodcuts*. 8vo, cloth, uncut. [London]: The Ovid Press, 1920
First Edition. One of 110 copies printed at the Ovid Press, and the blocks destroyed.

PRINCE PETER ALEXEIVITCH KROPOTKIN

[*Geographer, explorer, revolutionist. Born in 1842; Gold Medal of the Russian Geographical Society, 1864. Was arrested, but escaped and went to England, Switzerland, and France, where he was again arrested, but liberated after three years.*]

5207 MEMOIRS OF A REVOLUTIONIST. With a Preface by George Brandes. *Portraits*. 2 vols., 12mo, cloth, uncut. London, 1899
First Edition of this translation.

5208 RUSSIAN LITERATURE. 8vo, cloth, gilt top, uncut. London, 1905
First Edition, with English title-page.

5209 ANARCHISM; Anarchist Communism; An Appeal to the Young; Expropriation; Law and Authority; The State; The Wage System; War! 8 pieces, 12mo, sewn. London, v.d.

5210 KUNISADA. Murasaki Shikibu Genji Karuta. *Set of 54 color-prints*. Folio, wrappers, stitched, Japanese style (loose). N.p., 1834

5211 KUNZ (GEORGE FREDERICK). Ivory and the Elephant, in Art, in Archæology, and in Science. *Profusely illustrated*. Thick 8vo, cloth, pictorial label, gilt top, uncut. Garden City, 1916
First Edition. One of 40 copies of a special edition printed for members of the Hobby Club, and signed by the author. Printed for John Quinn.

5212 SHAKESPEARE AND PRECIOUS STONES. *Illustrated*. Small 4to, cloth, gilt top, uncut. Philadelphia, 1916
First Edition. One of a special edition of 47 copies printed for members of the Hobby Club, and signed by the author. Printed for John Quinn.

5213 KUPRIN (ALEXANDRE). Yama [The Pit]. A Novel in Three Parts. Translated by Bernard Guilbert Guerney. 8vo, boards, cloth back, uncut. New York, 1922
First Edition of this translation. One of 1225 copies privately printed.

5214 [KYLE (GALLOWAY).] A Cluster of Grapes. A Book of Twentieth Century Poetry. 12mo, boards, cloth back, uncut. London, [1914]
First Edition. Contains poems by "A. E.," Galsworthy, Hardy, Housman, Symons, and others.

5215 LA FARGE (JOHN). John La Farge. Artist and Writer. By Cecelia Waern. *Numerous illustrations*. Royal 8vo, half brown morocco, uncut.
First Edition. "The Portfolio" Monograph. London, 1896

5216 LAFORGUE (JULES). Les Complaintes. 12mo, wrappers, uncut.
First Edition. Very scarce. Paris, 1885

5217 ——L'Imitation de Notre-Dame la Lune. 12mo, wrappers, uncut.
First Edition. Very scarce. Paris, 1886

5218 ——Moralités Légendaires. *Frontispieces and decorations by Lucien Pissaro*. 2 vols., 8vo, boards, uncut. London: The Eragny Press, 1898
One of 220 copies printed at the Eragny Press.

5219 LAGERLOF (SELMA). Jerusalem. Translated from the Swedish by Velma Swanston Howard. 12mo, cloth. Garden City, 1916
First Edition of this translation.

5220 LALOR (JAMES FINTAN). Writings. With an Introduction embodying Personal Recollections by John O'Leary, and a brief Memoir. 16mo, cloth. Dublin, 1895

5221 ——James Fintan Lalor. Patriot and Political Essayist (1807-1849). By L. Fogarty. Preface by Arthur Griffith. 12mo, cloth. Dublin, 1918
First Edition.

5222 [LAMB (LADY CAROLINE).] Glenarvon. 3 vols., 12mo, original boards, paper labels, uncut. London, 1816
First Edition. These are the three volumes in which Byron appears. The author's affair with Byron is well known. After "Glenarvon" was published, Byron professed not to have read it. But of course he read it. He wrote: "*The portrait is not a good one. The sittings were too brief.*"

CHARLES LAMB

[*Essayist and humorist; born in London, February 10, 1775. At the age of seven he obtained a nomination to Christ's Hospital (the famous "Blue Coat" School), through the influence of his father's employer, and here he spent the next seven years of his life. He left in November 1789, carrying with him, among other possessions, the friendship of Samuel Taylor Coleridge, which was the chief influence upon his mind and character until the last year of his life. He also carried the impediment of speech—the insurmountable stutter—which made it impossible for him to enter certain professions. But (still through the good offices of his father's employer, Samuel Salt) he found a post in the South Sea House, where his brother John already held a clerkship. Before long he was appointed to a clerkship in the India House, and he remained a member of the staff for the next thirty years. Samuel Salt died in the year of his appointment, leaving various legacies to his faithful clerk and housekeeper, Charles' father and mother. The family, however, were still poor. Charles' salary, and what his sister Mary could earn by needlework, formed their chief means of subsistence. Mary was overworked, and the continued strain began to tell on her mind. In September 1796 a terrible blow fell upon the family. Mary, irritated with a little apprentice-girl who was working in the family sitting-room, snatched a knife from the table, pursued the child around the room, and finally stabbed her mother, who had interposed. The wound was instantly fatal, Charles being in time only to snatch the knife from his sister and prevent still further mischief. A verdict of temporary insanity was brought in at the inquest; but Mary, instead of being removed to a public institution, was placed in the custody of her brother, then only just of age. He discharged his guardianship under the gravest difficulties for the rest of his life. Charles himself was for six weeks in the winter of 1795-6 in an asylum for some form of mental derangement, which however seems never to have recurred. His love affair with Ann Simmons may have had something to do with this breakdown. But in writing to Coleridge after his mother's death he speaks of his attachment as a folly that has left him for ever.*

His first appearance in print was with four sonnets signed "C. L.," included in Coleridge's first volume of poems. Two of them refer to Anna with the fair hair and blue eyes. A thin volume of blank verse, "by Charles Lamb and Charles Lloyd," appeared in 1798. He tried his hand at dramatic work, unsuccessfully. In 1805 the brother and sister agreed to write the "Tales from Shakespeare," Charles doing the

tragedies and Mary the comedies. This was the first success, and brought Charles into serious notice. "Specimens of English Dramatic Poets Contemporary with Shakespeare" appeared in 1808, and Lamb was at once recognized as a critic of the highest order, and of a kind as yet unknown to English literature. The "Essays of Elia" commenced in 1820. In 1823 the Lambs met the little girl, Emma Isola, whom they afterwards adopted, greatly to their comfort. She married Edward Moxon the publisher in 1833.

In 1825 Charles retired from the India House on a pension, and began to pay visits in the country. But his friends were dying; Coleridge, the last, passed away in 1834. Charles followed him five months later, in the same year. No man was ever more loved by a wide and varied group of friends, including Coleridge, Southey, Wordsworth, Hood, Leigh Hunt and Hazlitt. His lifelong devotion to his sister is one of the saddest and most beautiful personal tragedies in literary history. She survived him for nearly thirteen years.]

5223 THE LIFE AND WORKS of Charles Lamb. With Introduction and Notes by Alfred Ainger. 12 vols., 8vo, cloth, gilt decorated backs and sides, uncut. London, 1899
Edition de Luxe, one of 675 copies.

5224 THE LIFE of Charles Lamb. By E. V. Lucas. *With 50 illustrations.* 2 vols., 8vo, cloth. London, [1905]
First Edition.

5225 THE WORKS of Charles and Mary Lamb. Edited by E. V. Lucas. *Illustrations.* 7 vols., 8vo, cloth, uncut. London, [1905]
First Edition with this editing.

5226 THE LIFE of Charles Lamb. By E. V. Lucas. *With 28 illustrations.* 8vo, cloth. London, [1907]
Fourth Edition, revised, but the First Edition in one volume.

5227 THE LIFE of Charles Lamb. By E. V. Lucas. *Frontispieces.* 2 vols., 16mo, cloth, uncut. London, [1921]
Fifth Edition, revised.

5228 LA MOTTE (ELLEN N.). Civilization: Tales of the Orient. 12mo, cloth. New York, [1919]
First Edition.

5229 ——The Opium Monopoly. *Frontispiece.* 12mo, cloth. New York, 1920
First Edition.

WALTER SAVAGE LANDOR

[*Poet, soldier, philosopher, essayist, critic; born at Ipsley Court, Warwickshire, January 30, 1775. He was sent to a school at Knowle, ten miles from Warwick, before he was five years old; and at the age of ten was transferred to Rugby. Here he offended the Head-master in a curious dispute about his Latin verses, and was removed in order to avoid expulsion. He was then placed under Mr. Langley, Vicar of Ashbourne, Derby, until he went to Oxford, where he pronounced himself a republican, wrote satires and an*

ode to Washington, went to hall with his hair unpowdered, and was regarded as a "mad Jacobin." He was rusticated for a year for firing a gun (harmlessly) at the windows of an obnoxious tory; and did not return, leading an unsettled life for some years, writing poetry, including "Gebir," and running into debt. His father died at the end of 1805, and Landor began to spend money liberally. He had various love affairs, commemorated in poems to Ione (Miss Jones), and Ianthe (Sophia Jane Swift). In 1808 he met Southey at Bristol. Each was delighted with the admiration of the other, and their cordial friendship was never interrupted, in spite of divergences of opinion.

In 1808 he sailed to join the Spaniards at Corunna, and afterwards raised some volunteers and joined Blake's army in Galicia. But he was soon back in England, and joined Wordsworth and Southey in denouncing the Convention of Cintra, which had caused much indignation. The chief result of his Spanish expedition was the tragedy of "Count Julian." Longmans refused to publish it, even at the author's expense, and Landor showed his indignation by burning another tragedy, "Ferranti and Giulio," and resolving to burn all future verses. "Count Julian," however, did appear, through Southey's intervention. The next years, which he tried to pass as a country gentleman, proved expensive and full of worry. He married a pretty girl, acquired a family, and lost his estate. His mother was able to allow him £500 a year, however, and he went to Italy, where he passed the happiest and most fruitful period of his life, and produced the "Imaginary Conversations." He attained a high though not widely spread literary reputation, and a less favorable and more widely spread reputation as a man of hasty temper and impulsive actions. He quarrelled with his wife and other people, in spite of his fundamental amiability, left Florence, and rambled for some time before he settled in 1838 at Bath, where he lived until he finally left England again twenty years later. He had transferred his estates to his son, leaving himself practically nothing. In July 1859 he took refuge at an hotel in Florence "with eighteenpence in his pocket." Through Browning, who was then residing at Florence, an allowance was secured from his brothers, and he was settled in an apartment in the Via Nunziatina, where he passed the rest of his days. In the last year of his life Swinburne visited Florence expressly to make his acquaintance, and dedicated the "Atalanta in Calydon" to him. He died quietly on September 17, 1864.

Throughout his career Landor showed nobility of sentiment and great tenderness and sympathy, but his temper was irrepressible. He was exquisitely courteous to women; loved children passionately; treated his dogs as if they were human beings, and loved flowers as if they were alive. "His tremendous explosions of laughter and wrath were often passing storms in a serene sky, though his intense pride made some of his quarrels irreconcilable . . . In calmer moods he was a refined epicurean; he liked to dine alone and delicately . . ." He was generous to excess in money matters; idolized Milton; found Spenser a bore, Pope too unpoetical, and Wordsworth sometimes too prosy. In politics he was an aristocratic republican, who approved of tyrannicide, but despised the mob and hated vulgarity. He understood his own position in the literary world. "I shall dine late," he said, "but the dining-room will be well lighted, the guests few and select; I neither am nor ever shall be popular." (Forster, page 500.) Leslie Stephen writes: "After making all deductions, he has written a mass of English prose which in sustained precision and delicacy of expression, and in the full expression of certain veins of sentiment, has been rarely approached, and which will always entitle him to a unique position in English literature."]

5230 Poems from the Arabic and Persian; with Notes by the Author of Gebir. 4to, sewn, uncut. In a cloth slip case.
Warwick: Printed by H. Sharpe, 1800
The excessively rare *First Edition*. This piece was written after reading what poems of Hafiz had been translated from the Arabic and Persian by Sir W. Jones and Dr. Nott.

5231 Gebir; a Poem: 16mo, cloth, leather label. Oxford, 1803
Second Edition. Formerly in the library of A. C. Swinburne, with a label pasted on the inside front cover stating that fact.

5232 Gebir; a Poem. 16mo, original boards, paper label, uncut. In a cloth slip case. Oxford, 1803
Second Edition, with a new Preface and changes in the text from the First Edition.

5233 Gebirius, Poema. Scripsit Savagius Landor. 16mo, original boards, rebacked, with new labels, uncut. In a cloth slip case. Oxonii, [1803]
First Edition of Landor's Latin version of "Gebir." With the Forman bookplate.

5234 Ode ad Gustavum Regem. Ode ad Gustavum Exulem. 4to, sewn, uncut. In a cloth slip case. Londini: In ædibus Valpianis, 1810
The excessively rare *First Edition*, with the watermark "1809" in the paper. Up to 1919 there was no copy of this Ode in the British Museum.

5235 Count Julian: A Tragedy. 8vo, original boards, rebacked, with new label, uncut. In a cloth slip case. London, 1812
First Edition. Large Paper copy.

5236 Count Julian. A Tragedy. 16mo, original boards, rebacked, and hinges strengthened, uncut. In a cloth slip case. London, 1812
First Edition. A fine clean copy internally. On the front cover, the name "*Miss Foot, 1813*" is written by Landor, and on the fly-leaf there is a note by Mr. Forman referring to it. With the Forman bookplate.

5237 Idyllia Heroica Decem Librum Phalerciorum Unum. Partim jam primo partim iterum atq tertio edit Savagius Landor. 8vo, half cloth and boards, uncut. Pisis: apud S. Nistrium, 1820
First Edition, and an extremely large copy, measuring 9 by 6⅛ inches, exceeding the largest dimensions given by Mr. Wise in his bibliography of Landor. On the fly-leaf Mr. Forman has written: "*This is a large-paper copy of a book scarce in any state: untrimmed, like this, it is of extreme rarity.*" With the Forman bookplate.

5238 Imaginary Conversations of Literary Men and Statesmen. 2 vols., 8vo, original boards, cloth backs, paper labels, uncut (name on title-page of the first volume). London, 1826
Second Edition, corrected and enlarged. With the Forman bookplate.

5239 Gebir, Count Julian, and Other Poems. 8vo, original boards, rebacked (no half-title). London, 1831
First Edition. With initials "*E. F., 1840*," on fly-leaf, in all probability Edward Fitzgerald's copy.

5240 GEBIR, COUNT JULIAN, and Other Poems. 12mo, cloth, uncut (pages a little foxed). London, 1831
First Edition.

5241 CITATION AND EXAMINATION of William Shakespeare, etc. To which is added a Conference of Master Edmund Spenser . . . with the Earl of Essex touching the state of Ireland, A. D. 1595. 8vo, original boards, cloth back, paper label, uncut. London, 1834
First Edition.

5242 FRIENDLY CONVERSATIONS for the Benefit of Three Infant Schools in the Parish of Kensington. 16mo, cloth, gilt edges.
Printed solely for the Right Honourable the Lady Mary Fox, 1836
Contains three poems by Landor. Scarce.

5243 THE LETTERS of a Conservative. 8vo, original wrappers, paper label on the side, uncut (a little worn at hinges). In a cloth slip case.
First Edition. With the Forman bookplate. London, 1836

5244 THE POETICAL WORKS OF JOHN MILTON; with a Memoir; and *six embellishments, by Fuseli, Westall, and Martin.* 8vo, original boards, cloth back (torn), paper label, uncut. London, 1836
Walter Savage Landor's copy, with numerous MS. notes by him on the margins. Laid in is a 2 p. A.L.s. from Landor to Capt. Brickman, with a transcription in Mr. Forman's hand. With the Forman bookplate.

5245 A SATIRE ON SATIRISTS, and Admonition to Detractors. 8vo, original wrappers, uncut, paper label on side. In a cloth slip case. London, 1836
First Edition.

5246 LITERARY HOURS; by Various Friends. *Portrait.* 8vo, cloth, uncut, paper label. [London], 1837
First Edition. A privately printed volume seemingly collected by Joseph Ablett, who dedicates the volume to his wife as the product of their mutual gatherings of the past. About 30 of the selections are by Landor. This copy apparently belonged to A. M. Jones, one of the contributors represented, and he has identified the authors of the various pieces. Laid in is an A.L.s. from W. B. Slater to Mr. Forman in reference to this work, also mentioning "Fra Rupert." With the Forman bookplate.

5247 LITERARY HOURS; by Various Friends. *Portrait.* 8vo, cloth, uncut, paper label. [London], 1837
First Edition, without notations. With the Forman bookplate.

5248 THE PENTAMERON and Pentalogia. 8vo, original cloth, paper label, uncut. London, 1837
First Edition. This copy was originally in the library of Edward Fitzgerald, with his autograph on the title-page, and later in that of Mr. Forman, with his autograph on the fly-leaf, and also his bookplate.

5249 THE PENTAMERON and Pentalogia. 8vo, original cloth, paper label, uncut. London, 1837
First Edition. This copy was formerly in the library of John Addington Symonds, with his autograph on the half-title, and a few notes and corrections by him, also his fine armorial bookplate.

5250 Andrea of Hungary, and Giovanni of Naples. 8vo, cloth.
London, 1839
First Edition. The profits from the sale of this work were transmitted to Grace Darling. With the autograph of William Bell Scott on inside cover. With the Forman bookplate.

5251 Andrea of Hungary, and Giovanni of Naples. 8vo, original boards, paper label. London, 1839
First Edition.

5252 Fra Rupert. The last part of a Trilogy. The first being Andrea of Hungary, the second being Giovanni of Naples. 8vo, contemporary polished calf (rubbed). London, 1840
First Edition. Name of James Booth on title-page.

5253 Poemata et Inscriptiones. Novis auxit. 16mo, original mauve cloth, uncut. London, 1847
First Edition. With the Forman bookplate.

5254 Poemata et Inscriptiones. Novis auxit. 16mo, original dark blue cloth, gilt edges (half-title missing). London, 1847
First Edition. With the Forman bookplate.

5255 The Hellenics of Walter Savage Landor. 12mo, cloth, uncut.
London, 1848
First Edition. Enlarged and completed. With the Forman bookplate.

5256 Imaginary Conversation of King Carlo-Alberto and the Duchess Belgioso, on the Affairs and Prospects of Italy. 16mo, sewn, uncut. In a cloth slip case. London, [1848]
The excessively rare *First Edition*, of which Mr. Forman naïvely remarked in a note in his own copy: "*From the extreme rarity of this pamphlet it is to be feared that the relief to the sufferers at Messina in 1848 was not very substantial*," referring to the fact that the proceeds of the sale of the pamphlet were to be used for that purpose. Autograph of Fenton J. A. Hart on title-page.

5257 Epistola ad Romanos. A leaflet printed on both sides of a single sheet. In a cloth slip case. Bath, May 14, n.d. [1849]
First Edition, and of extreme rarity. Mr. Wise in his Bibliography states that there is no copy in the British Museum at this time (1919). There was no copy in the Forman Collection, and this appears to be the first copy to occur in many years.

5258 On Kossuth's Voyage to America. Leaflet printed on satin, and bordered with red, white, and green ribbon. In a cloth slip case.
No imprint [1851]
First Edition. Of excessive rarity, no copy being in the British Museum (1919), and no copy in the Ashley Library catalogue.
The lines were written by Landor to be read at a Kossuth meeting held at Birmingham on November 12, 1851, and the leaflet (on paper) was prepared for distribution at that meeting. The copies on satin were obviously prepared for special distribution.

Laid in with this is an A.L.s. from Landor (signed with initials) to Kenneth Mackenzie, relative to a contribution which had been sent to Kossuth. This letter is enclosed in its original envelope, and, together with the leaflet, enclosed in a larger envelope on which Landor has written: "*Verses on silk to Kossuth.*"

5259 Popery: British and Foreign. 12mo, original wrappers. In a cloth slip case. London, 1851
First Edition. With the Forman bookplate.

5260 Imaginary Conversations of Greek and Roman. 8vo, cloth, uncut. London, 1852
The Privately Printed Issue, anteceding the regular issue by one year. In this issue the title is in the singular. On the fly-leaf is written: "*Rough proof copy, from John Forster's Library, with corrections.*" There is no copy of this issue in the Ashley Library catalogue. With the Forman bookplate.

5261 Imaginary Conversations of Greeks and Romans. 8vo, cloth.
First Edition with the title in the plural. London, 1853

5262 Last Fruit off an Old Tree. 8vo, cloth. London, 1853
First Edition. With the Forman bookplate.

5263 Works. 2 vols., royal 8vo, cloth, uncut. London, 1853
On the inside front cover is a slip containing the author's Autograph Presentation inscription to Edward Capern, dated Feb. 21, 1856. Beneath this inscription is an autograph verse, signed, by Edward Capern, in pencil. Laid in is an A.L.s. from Sidney Colvin to Mr. Forman, regarding a poem by Landor. With the Forman bookplate.

5264 Letters of an American, mainly on Russia and Revolution. 16mo, original wrappers, uncut. In a cloth slip case. London, 1854
First Edition. In rare state. With the Forman bookplate.

5265 Letters of an American, mainly on Russia and Revolution. 16mo, original wrappers, rebacked (name on title-page). London, 1854
First Edition. With the Forman bookplate.

5266 English Traits. By R. W. Emerson. 16mo, original glazed boards. London, 1856
First English Edition. Landor's own copy, with many autograph notations by him throughout the volume.

5267 Letter from W. S. Landor to R. W. Emerson. 12mo, sewn, uncut. In a cloth slip case. Bath, [1856]
First Edition. Very scarce. "In 'English Traits' Emerson gave a brief account of his visit to Landor. This elicited the above open letter . . . Landor seems to have been nettled at Emerson's omission to express boundless admiration for his collection of pictures"; etc.—*Ashley Library catalogue.*

5268 Selections from the Writings of Walter Savage Landor. Edited by George Stillman Hillard. *Portrait.* 12mo, cloth. Boston, 1856
First Edition with this editing. With the Forman bookplate.

5269 Mr. Landor Threatened. 14pp., 12mo, crushed dark brown levant morocco, Jansen style. [London, 1857]

The excessively rare *First Edition*. A note by Mr. Forman on the added fly-leaves is most interesting: "*This pamphlet is exactly as first issued. The six leaves forming pages 1-12 came out without title-page, stitched together through the back fold, not later than the 22nd of June, 1857. The last leaf, pages 13 and 14, was added not earlier than the 23rd. Mr. Walter B. Slater has a copy printed in one working. This must have been produced later from the standing types. I know of no other copies.*"

This, then, is the only copy of the first issue of which Mr. Forman knew. The name of W. Irvine, dated June 22, 1857, appears on the margin of the first page. There is no copy in the Ashley Library catalogue. With the Forman bookplate.

5270 Walter Savage Landor and the Honourable Mrs. Yescombe. 16 pp., 12mo, crushed dark brown levant morocco, Jansen style, by Riviere. [London, 1857]

The excessively rare *First Edition*, of which only two copies were known to Mr. Forman. This, and the companion piece preceding, "Mr. Landor Threatened," are probably the rarest of all Landor's writings.

Mr. Forman has written a long note on the added fly-leaves in relation to these two pieces. The other copy of each was, at the time the note was written, in the collection of Mr. Walter B. Slater. The name of W. Irvine appears on the margin of the first page. There is no copy in the Ashley Library catalogue. With the Forman bookplate.

5271 Dry Sticks Fagoted. 8vo, cloth. Edinburgh, 1858

First Edition. With an A.L.s. of Landor to Mess. Cadell and Davies, in regard to the payment of a debt. With the Augustus Hare bookplate.

5272 The Hellenics of Walter Savage Landor; comprising Heroic Idyls, &c. 8vo, original salmon cloth, gilt edges. Edinburgh, 1859

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5273 The Hellenics of Walter Savage Landor; comprising Heroic Idyls, &c. 8vo, original green cloth. Edinburgh, 1859

A unique copy of the new enlarged edition, being the Author's corrected copy which he presented to Robert Browning, with the following inscription on the fly-leaf:

"*From W. S. Landor*
to his friend
Robert Browning."

The corrections throughout the volume are in Landor's autograph, and are quite extensive, and in some cases very important.

At page 129 the whole verse has been altered.

At page 265 "Ad Libertatem" is completely scored through and altered line by line, and further, Landor has written it out a second time on an inserted leaf. At page 267 "Ad Heroniam" is also extensively altered, two verses being completely cancelled.

5274 Heroic Idyls, with Additional Poems. 12mo, original cloth (a little worn). In a half gray morocco slip case. London, 1863
First Edition. Robert Browning's copy, with the following inscription by him on the title-page: "*Robert Browning (from W. S. Landor)*."

5275 Walter Savage Landor. A Biography. By John Forster. *Engraved title-pages and portraits*. 2 vols., 8vo, cloth, uncut. London, 1869
First Edition.

5276 Cameos selected from the Works of Walter Savage Landor. By E. C. Stedman and T. B. Aldrich. Small 4to, half crushed green morocco, gilt top, uncut, by Bradstreet. Boston, 1874
First Edition. Inserted is an A.L.s. from Landor to Miss Power: "*Pray strike out, from the poem I sent last evening, the verses after 'And violet shy o budding cyclamen' because the rose does not usually blossom in the autumn.*"

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5278 Landor. By Sidney Colvin. 12mo, cloth, uncut, paper label. London, 1881
Sidney Colvin's visiting card laid in. With the Forman bookplate.

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5286 A Bibliography of the Writings in Prose and Verse of Walter Savage Landor. By Thomas James Wise and Stephen Wheeler. *Portrait and facsimiles*. Thick small 4to, boards, linen back, uncut.
London: Printed for the Bibliographical Society, 1919
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ANDREW LANG

[*Born at Selkirk, 31 March, 1844, and educated at Edinburgh Academy and St. Andrews University. He then, at the age of 21 (almost) went to Oxford, matriculating at Balliol College in 1865; Exhibitioner, 1865-8; B.A., 1869; M.A., 1875. He was Fellow of Merton College until 1876, and subsequently an Honorary Fellow; he also received the Hon. D.Litt. degree from Oxford. In 1888 he was Gifford Lecturer on Natural Science at the University of St. Andrews. He commenced to write seriously soon after taking his B.A. degree, and became a voluminous and versatile author. His long-continued series of colored Fairy Books and Story Books almost exhausted the rays of the spectrum; he wrote by himself or in collaboration with various people—as with Rider Haggard; he translated, edited, contributed introductions and notes, and in addition was long responsible for the department "At the Sign of the Ship" in Longman's Magazine. As a Scotsman, he was naturally interested in the famous and unfortunate Mary and her mysteries; but his range was so wide and his knowledge so adequate that there were few subjects which he did not touch attractively and skilfully. He had the gift of "brilliant gossip," and could be serious when his mood seemed lightest; his middle-aged cynicism was never corrosive. "Mr. Lang," one very competent critic wrote, "is always the brightest and most entertaining of writers. Homer may nod, but his translator never." He died in 1912, after holding a great position in letters for a long time.*]

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Inserted is an autograph card in the handwriting of Andrew Lang, reading as follows: "*May 9, [1888]. Dear Sir: If Mr. Dobson does not mind having his noble name associated with mine, I am sure you are very kind to think of associating mine with his. Sincerely yours, A. Lang.*" On the first fly-leaf a poem has been written in ink, signed "*T. H.*" (Thomas Hutchinson), entitled: "*Ode to Mr. Saintsbury.*" Mr. Hutchinson has also made a few manuscript notes on the margins of two pages. With bookplate of Thomas Hutchinson, on which the latter has written "*A Birthday Present from My Wife, 26-3-88.*"

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[*A young Irish soldier-poet who fell in the war. He was "discovered" and encouraged by Lord Dunsany, who has edited his "Complete Poems." His published works are "Songs of the Fields"; "Songs of Peace"; "Last Songs"; and "Complete Poems." The last two volumes were issued posthumously. He was born in 1892; died in 1917.*]

5588 Songs of the Fields. With an Introduction by Lord Dunsany. 12mo, cloth, uncut. New York, 1916
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5591 Complete Poems. With an Introduction by Lord Dunsany. *Portrait.* 12mo, cloth, uncut. London, 1919
First Edition.

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First Edition. New York, 1918

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One of 500 copies.

SIR SIDNEY LEE

[*The distinguished Shakespearean authority, and editor of the Dictionary of National Biography since 1891. Born in London, December 1859, he was educated at the City of London School, and at Balliol College, Oxford. He was assistant editor of the Diction-*

ary of National Biography for seven years, then joint editor with Sir Leslie Stephen, 1890-91, before becoming editor-in-chief. He was Clark Lecturer in English Literature, Trinity College, Cambridge, 1901-2; Lecturer at the Lowell Institute, Boston, 1903; and he has been Professor of English Language and Literature in the University of London since 1913, and Dean of the Faculty of Arts since 1918. He holds honorary degrees from Oxford, Glasgow and Victoria Universities; is a Fellow of the British Academy; President of the English Association; and Chairman of the Executive, Shakespeare's Birthplace Trust, Stratford-on-Avon. He received his knighthood in 1911.]

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RICHARD LE GALLIENNE

[*In 1890 a young poet of striking appearance and with an exotic name came to London, already rich—richer perhaps than any city at any time—with men of brilliant personalities and brilliant literary gifts. Le Gallienne had still to prove himself. He came from Liverpool; had been educated at Liverpool College; had been articled to a firm of chartered accountants; had finally abandoned business for literature, and, after a few months as private secretary to Wilson Barrett, the actor, had come to London to try his fortune in what he called "the pleasantest of the professions." He became literary critic for the Star, and also contributed to periodicals like the Daily Chronicle, the Academy, the Speaker, the Nineteenth Century, and the Century Guild Hobby Horse; and he showed a sureness of touch, a charm of style, and an almost uncanny justice in judgment, that were extraordinary. Such critical papers and illuminative brevities as he reprinted in "Retrospective Reviews" (1896) seemed to require wider*

experience and deeper sources of inspiration than could be discovered in his case. They came in reality from rare intuition, and the natural gifts of a literary man who had required only to be born, not manufactured. True, he gave himself the discipline of hard work, even while he was enjoying life with the insouciance of genius. As Wilde said, it is a form of genius to be twenty-one; and the genius of youth does not die in four years. "My Ladies' Sonnets" had already been privately printed; "Volumes in Folio" had appeared in 1888. "The Book-Bills of Narcissus," issued from The Bodley Head in 1892, and "English Poems" a year later, settled any doubt as to the right of the young poet to rank with the possible immortals of his day and generation.

Le Gallienne has had a long career; has known men with magic names like R. L. S. and Oscar Wilde; has seen movements die, and skies change, and youth grow old at last. But few writers have done such consistently fine work, in both poetry and prose, at all times. It is a delight to read and reread him; to look back, and look forward. His prose has the mellowness of the great masters, the perfect word, the exact image—and some scent of flowers from the poet's secret garden. His poetry, perhaps, has never reached the higher heights, of austerity, vision, or sheer ivresse; but it has never ceased to move on its own high levels, with its own unfailing charm. Richard Le Gallienne should rank as a really fine essayist, a critic of rare distinction, and a singer of haunting songs.]

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[*Eldest son of Sir John Leslie, D.L., Bart., of Glaslough. Educated at Eton and Cambridge, proceeding to his M.A. in 1907. Engaged in social reform work in the great cities, 1907-10; twice contested Derry City as a Nationalist; editor of the Dublin Review (1916); Privy Chamberlain to Pius XI (1922); History Lecturer to the Catholic University of America.*]

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CHARLES JAMES LEVER

[*The popular Irish novelist; born in Dublin, August 31, 1806; educated at private schools, and at Trinity College. He visited Holland and Germany in 1828, Canada in 1829. Returning to Dublin in 1830, he studied medicine, taking his M.B. at Trinity College. He held various Board of Health appointments, and began to contribute to the Dublin University Magazine, of which he became editor, 1842-5. For a long time afterwards he resided abroad—in Belgium and Germany for two years, in Florence for ten. He was then appointed British Consul at Spezzia (1857-67), and at Trieste, where he died suddenly in June 1872.*]

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5658 LEWIS (WM. DRAPER). The Life of Theodore Roosevelt. With an Introduction by William Howard Taft. *Illustrated.* 8vo, cloth.
Philadelphia, [1919]

[PERCY] WYNDHAM LEWIS

[*Born in 1884: one of the leading artists of the modern English School. He was among the first contributors to the English Review when it was established under the editorship of Ford Madox Ford (Hueffer). With Henri Gaudier and a few others he founded the Vorticist School, of which Ezra Pound was for a time the literary member. Mr. Lewis also edited the Vorticist eccentricity "Blast." He volunteered in the War, obtained his commission as Captain of Artillery, and had a stirring military career, his battery being blown up once or twice. Since the War he has taken a recognized position in English art. Like many artists who are also authors, he has been placed between two fires. Unkind critics of his paintings have said that he can write better than he can paint, and unsympathetic critics of his writings have hoped that he can paint better than he can write. He does both equally well, as Rossetti did, and as George W. Russell does. He is one of the most interesting of the younger English writers and artists.*]

5659 BLAST. Edited by Wyndham Lewis. Nos. 1 and 2 for June 1914 and July 1915. *Numerous illustrations by Wyndham Lewis, W. Roberts, and others.* 2 vols., 4to, wrappers. London, 1914-15
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LUDWIG LEWISOHN

[*Born in Berlin, 1882; came to America when he was eight; educated at the College of Charleston, S. C., and Columbia University; associate editor of the Nation since 1920.*]

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[*M.A., J.P.; barrister. Born 1840; educated at Peterhouse, Cambridge; Hon. Fellow of Peterhouse; Under-Secretary to the Government of Madras, 1869; Secretary to the Catholic Union of Great Britain after 1874; died in August, 1919.*]

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[*Nicholas Vachel Lindsay, who has dropped the Nicholas since his earlier books were published, was born at Springfield, Ill., 1879, and educated chiefly at Hiram College, Ohio. He has also studied at the Art Institute, Chicago, and the New York School of Art. He has been a very peripatetic poet, walking and talking through large spaces.*]

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WALTER LIPPMANN

[*A writer of exceptional clarity; born in New York, 1889; graduate and postgraduate student, Harvard. Formerly associate editor of the New Republic, and since on the staff of the New York World.*]

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5697 ——Correspondence of Wagner and Liszt. Translated into English, with a Preface, by Francis Hueffer. Revised Edition with an Index by W. Ashton Ellis. *Portrait.* 2 vols., 12mo, cloth, gilt top, uncut. London, 1897
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One of the most complete collections of Celtic literature published in the world.

5700 LITTLE (A. G., Editor). Roger Bacon. Essays contributed by various writers on the occasion of the Commemoration of the Seventh Centenary of his Birth. 8vo, cloth, uncut. Oxford, 1914
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5701 LITTLE REVIEW (THE). Literature. Drama. Music. Art. Vols. 1-3 (March 1914-April 1917). 3 vols., in the original numbers as issued, 8vo, wrappers. In three half morocco slip cases. Chicago, 1914-17
A Large Paper copy of the issue for March 1917 is included. These scarce early numbers include contributions from John Galsworthy, Sherwood Anderson, Amy Lowell, Richard Aldington, Ben Hecht, Witter Bynner, Edgar Lee Masters, Theodore Dreiser, Padraic Colum, and others.

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First Edition.

5716 LONDON TIMES (THE). Literary Supplement. January-December 1912. January 1913-January 1914. 2 vols., folio, gilt tops, uncut (Nos. for April 18, 25, May 2, 9, 16, 23, 30, and June 6, missing from Vol. I, Index missing from Vol. II). [London, 1912-14]

5717 LONGUS. Daphnis and Chloe, A Most Sweet and Pleasant Pastoral Romance for Young Ladies. Done into English by Geo. Thornley. *Woodcuts by Charles Ricketts and Charles Shannon.* 4to, cloth, uncut. London: The Vale Press, 1893
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5718 LOOMIS (CHARLES BATTELL). Just Irish. 12mo, cloth.
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PIERRE LOTI

[*Louis Marie Julien Viaud was born in 1850 at Roquefort-on-Sea; and his passion for the sea has colored his life, as well as his prose. He entered the French Navy and now holds the rank of Captain. Queen Pomare of Tahiti, it is said, gave him the name of Loti from a rare tropical flower that floats on water. A short, slight, straight man, wistful in expression, he has taught even French prose new cadences. His Tahitian girl, attractive and exciting as a model of Gauguin, caught the imagination of Paris and gave him the first glow of fame. He has been a member of the French Academy since 1891.*]

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5731 LOWE (ROBERT W.). Thomas Betterton. 12mo, boards, cloth back, uncut. London, 1891
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5732 LOWELL (A. LAWRENCE). Public Opinion and Popular Government. 12mo, cloth. New York, 1913
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AMY LOWELL

[*Miss Lowell, when she is at home, lives in Brookline, Mass., where she was born. Her name has been brought very prominently before the poetical public in recent years, both through her own special work, and through her explanation and championship of various movements and developments of movements that might have seemed a trifle esoteric to the uninitiated, who are often also the uninterested merely because they have not been admitted to some comprehension of the symbolism of the arcana. Miss Lowell has therefore performed a real service to the world in her lucid explications of men, women, methods, meanings and motives. Her book "Tendencies in Modern American Poetry," issued at the floodtime of war, was particularly valuable. The strange and unapprehended was often still the ridiculous to some minds, in the field of poetry as in that of painting, for instance: even Gertrude Stein, in her own special field and inimitable manner, was not fully appreciated. But the years have passed; comprehension has grown; and the realization of the new forces at work in the world, and their significance even in the more tentative periods, has become clearer and far more widely diffused—thanks largely to Miss Lowell herself. One passage from her Preface to the book mentioned may be quoted:*

"Already the more open-minded see that the change going on in the arts is not a mere frivolous interest in experiment. Already the reasons for difference begin to stand out clearly. We who watch realize something of the grandeur of conception toward which this evolution is working.

"The modern poets are less concerned with dogma and more with truth. They see in the universe a huge symbol, and so absolute has this symbol become to them that they have no need to dwell constantly upon its symbolic meaning. For this reason, the symbol has taken on a new intensity, and is given much prominence. What appear to be pure nature poems are of course so, but in a different way from most nature poems of the old writers; for nature is not now something separate from man, man and nature are recog-

nized as a part of a whole, man being a part of nature, and all falling into a place in a vast plan, the key to which is natural science . . . "

Of course, this is far from new; "our brother the grass," with all that that connotes, is an ancient conception; but the tendencies referred to by Miss Lowell, the movements and variations, have to a certain (or uncertain) extent reflected the judgment of the age upon itself. Even in failure there is progress.]

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PERCIVAL LOWELL

[*Astronomer and author. Born at Boston, 1855; brother of A. Lawrence Lowell, President of Harvard; graduated from Harvard, 1876. In 1883 he went to Japan, and lived there from time to time during the ensuing ten years. Established Lowell Observatory, 1894; and undertook various expeditions in connection with astronomical work, and especially with reference to Mars. Was a Fellow of the American Academy of Arts and Sciences, and received the Janssen medal of the French Astronomical Society in 1904, and other distinctions. He died in November 1916.*]

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[*Captain, R.F.A. Born in 1882; started life as an artist, then turned to literature, lecturing, translating, and writing original work, including novels. He served through the whole of the European War.*]

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[*Literary editor of the Daily News, London, writer for the New Statesman, reviewer for the Nation and other periodicals. Born in Belfast, 1879, and educated at the Royal Academical Institution, Belfast, and Queen's College, Belfast.*]

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DENIS FLORENCE McCARTHY

[*Irish poet; born in Dublin on May 26, 1817, and educated there and at Maynooth. He was called to the bar, but never practised. His earlier verses appeared in the Dublin Satirist, and later he became a regular contributor of political verse to the newly founded Nation. He also took an active part in the political associations. His collected "Ballads, Poems and Lyrics" (1850), including translations from nearly all the modern languages, were immensely popular on account of their patriotic ring. He had previously edited "The Poets and Dramatists of Ireland" and the "Book of Irish Ballads." In 1881 he received a medal from the Royal Spanish Academy for his translations of Calderon. He had already been granted a civil list pension of £100. He died in April 1882.*]

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[*Poet, critic and Revolutionary leader; born at Cloughjordan, County Cavan, in 1878. He worked as a tutor in English literature and mathematics at University College, and was a colleague of Padraic Pearse in various educational projects, as well as in insurrectionary preparations. He had studied Irish carefully, and acquired fluency in the Aran Isles and the Irish-speaking districts of Munster. One of the signers of the Manifesto of the Irish Volunteers repudiating the authority of John Redmond, he read military manuals assiduously to equip himself for his duties in the Insurrection, and when it actually took place he was one of the most successful of the commandants. He was a true poet, on occasion, though outranked in the company of W. B. Yeats, J. M. Synge, James Stephens and George Russell. He had not the individual quality —the real need for self-expression—of any of these writers, and his work was often marred by grandiloquence, though his translations were sometimes singularly felicitous. His friends speak of his habit of cheerfulness—indeed, exuberance of spirits. He was shot on May 3, 1916, for his share in the revolt. His alleged last speech contains a curious passage in which he rejects with scorn the claim that he and his comrades represented the people—that "inert mass"; an utterance without parallel in the troubled time of war and rumors of war.*]

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5844 MACENTEE (JOHN FRANCIS). Poems. Edited with an Introductory Note, by Padric Gregory. 12mo, cloth. Dublin, 1917
First Edition.

5845 MACFALL (HALDANE). A History of Painting. With a Preface by Frank Brangwyn. *200 colored plates.* 8 vols., royal 8vo, cloth, uncut.
First Edition. London, 1911

5846 McFEE (WILLIAM). Aliens. 12mo, cloth. London, 1914
First Edition.

5847 ——Casuals of the Sea. The Voyage of a Soul. 12mo, cloth.
First Edition. London, 1916

5848 ——Harbours of Memory. 12mo, cloth. London, 1922
First Edition.

5849 McGEE (THOMAS D.). Historical Sketches of O'Connell and his Friends, with a Glance at the Future Destiny of Ireland. 12mo, cloth (stained). Boston, 1845
First Edition.

5850 ——A History of the Attempts to Establish the Protestant Reformation in Ireland, and the Successful Resistance of that People. 12mo, olive morocco, gilt tooled, gilt edges (end-papers stained). Boston, 1853
First Edition.

5851 MACGEOGHEGAN (ABBE). History of Ireland, Ancient and Modern. Translated by P. O'Kelly. 3 vols., 12mo, half leather (slightly worn). Dublin, 1831-2
First Edition of this translation. An impartial scholarly work written originally in the French language at Paris in 1758, and containing an extraordinary amount of briefly detailed data not found elsewhere. Extremely rare.

PATRICK MACGILL

[*Born at Glenties, a little village in one of the wildest districts of Donegal, in 1890. The eldest of a family of ten, he had to go out into the world at a very early age and begin his fight in the battle of life. When twelve years old he was engaged as a farm-hand in the Irish Midlands, where his work began at five in the morning and went on till eleven at night through summer and winter. It was a man's job with a boy's pay. At fourteen he crossed to Scotland, and there for seven years worked as farm-servant, byre-man, drainer, surface-man, navvy, plate-layer, etc., so that he was able to store up plenty of material for his future "Songs of the Dead End," dealing mainly with the life of the day-laborer as he knew him, the worker through long hours in mine or mire. During all these years he managed to devote some time to reading. At nineteen he published "Gleanings from a Navvy's Scrap-book," of which 8000 copies were sold. In 1911 he received an appointment on the staff of the London Daily Express. In the following year he published "Songs of a Navvy," and gave up his position with the newspaper. He joined the Army on the outbreak of the War, and was wounded at Loos. One of his recreations—it is curious enough to mention—is watching spiders.*]

5852 The Amateur Army. *Portrait*. 12mo, cloth. London, 1915
First Edition.

5853 The Rat-Pit. 12mo, cloth. London, 1915
First Edition.

5854 The Great Push. An Episode of the Great War. 12mo, cloth.
First Edition. London, 1916

5855 The Red Horizon. With a Foreword by Viscount Esher. 12mo, cloth.
First Edition. London, 1916

5856 The Brown Brethren. 12mo, cloth. London, 1917
First Edition.

5857 Soldier Songs. Small 4to, cloth, gilt top, uncut. London, 1917
First Edition. One of 280 copies on hand-made paper, signed by the author.

5858 Soldier Songs. 12mo, cloth. New York, [1917]
First American Edition.

5859 The Diggers. The Australians in France. With an Introduction by W. M. Hughes. 12mo, cloth. London, 1919
First Edition.

5860 Glenmornan. 12mo, cloth. London, 1919
First Edition.

5861 MAUREEN. 12mo, cloth. London, 1920
First Edition.

5862 LANTY HANLON. A Comedy of Irish Life. 12mo, cloth. London, 1922
First Edition.

5863 SONGS OF A NAVVY. *Portrait.* 12mo, wrappers. Windsor, n.d.
First Edition.

5864 McGOVERN (WILLIAM MONTGOMERY). Modern Japan. With a Preface by Sir E. Denison Ross. 8vo, cloth, uncut. New York, [1920]
First Edition, with American imprint.

ARTHUR MACHEN

[*Some thirty-odd years ago a young man of twenty-two, the son of a Welsh clergyman, fresh from school and with his head full of a curiously occult mediævalism, privately acquired from yellowed palimpsests and dog-eared volumes of black-letter, wrote a classic. More, he had it published. Only one review copy was sent out; that was to Le Livre, of Paris. It fell into the hands of Octave Uzanne, who instantly ordered Rabelais and Boccaccio to "shove over" on the immortal seats and make room by their sides for the author. The book was "The Chronicle of Clemendy"; the author, Arthur Machen.—This is the opening paragraph of Vincent Starrett's "Buried Caesars," and it serves excellently as an introduction to the author of "Hieroglyphics" and "The Hill of Dreams."*

Arthur Machen is sixty years old. It seems incredible—but age is one of the few things that invariably come to those who wait. He has been writing English prose—wonderful prose—for thirty years, and has produced eleven books. He is a novelist of the soul. He writes of a strange borderland, lying somewhere between dreams and death, peopled with shades, adumbrations. For him Pan is not dead, nor Dionysos sobered with eternal sleep. He passes perilous boundaries; lifts shining veils, giving glimpses of a strange phantasmagoria beyond, of ecstasies and writhings, life-in-death and death-in-life. "Sorcery and sanctity," he makes Ambrose say, in "The White People," "these are the only realities." His books are pervaded by a sense of sin, Pagan, beautiful sin: but not of the body or the ten commandments. "It is harder to be a great sinner than a great saint." But Ambrose is wrong when he says: "If the roses in your garden sang a weird song, you would go mad." It would be delightful—the first time. Only repetition would make the rose a sinner.

"The Hill of Dreams," desolate and depressing, is the highest height Machen has yet reached: "The Great God Pan" is his most terrible story. Of "The Hill of Dreams" the editor of the Academy (it must have been Lord Alfred Douglas at that time—1907) wrote: "It is like some strangely shaped orchid, the colour of which is fierce and terrible, and its perfume is haunting to suffocation by reason of its intolerable sweetness. The cruelty of the book is more savage than any of the cruelty which the book describes . . . His prose has the rhythmic beat of some dreadful Oriental instrument, insistent, monotonous, haunting; and still the soft tone of one careful flute sounds on, and keeps the nerves alive to the slow and growing pain of the rhythmic beat. Lucian in ecstasy of worship for the young girl whose lips had given him a new life, pressed his body

against sharp thorns until the white flesh of his body was red with drops of blood. That, too, is the spirit of the book. It is like some dreadful liturgy of self-inflicted pain, set to measured music . . ." (*Yes, Alfred Douglas, obviously.*)

"*Hieroglyphics*" *contains Machen's peculiar philosophy, and his theory of literature and life. It was written, with* "*The Hill of Dreams,*" *in the eighteen-nineties, though neither found a publisher until the advent of the new century.* "*The Chronicle of Clemendy*" *is the Welsh* "*Heptameron*" (*Wales was Machen's birthplace*), *with the veritable mediæval flavor. Through most of this period he was a bookseller's assistant in London; he made a little money occasionally by selling short stories and sketches. The years of slow torture were his creative years, and he worked in the proverbial garret. For a time he turned strolling player: then wrote for the Academy and the Evening News. Frank Harris speaks of him in Chelsea, at the Arts Club:* "*Arthur Machen, with his head of prophet-priest and a new story of the Oxford Actors . . .*" *Machen has been a priest of his own strange mysteries, in literature: he is a conscientious Anglican—High Church, subconsciously Catholic—in the normal, conventional world that does not know, even yet, that he is one of the great masters—mais un peu macabre.*]

5865 The Heptameron, or, Tales and Novels of Marguerite, Queen of Navarre. Now First Completely Done into English Prose and Verse. 8vo, half Japan vellum, uncut. [London], 1886
The privately printed *First Edition*. Lacking the portrait frontispiece and the eight etchings, as usual.

5866 The Heptameron, or, Tales and Novels of Marguerite, Queen of Navarre. Now First Completely Done into English Prose and Verse. *With portrait and seven etchings*. 8vo, boards, uncut. [London], 1886
The privately printed *First Edition*. Lacking the fourth etching: Quatrième Journée. Scarce.

5867 The Chronicle of Clemendy; or, The History of the IX Joyous Journeys. In which are contained the amourous inventions and facetious tales of Master Gervase Perrot, Gent., now for the first time done into English. *Photogravure frontispiece and vignette illustrations*. 12mo, boards, vellum back, uncut. Carbonnek, 1888
First Edition. One of 250 copies privately printed for the Society of Pantagruelists.

5868 The Chronicle of Clemendy; or, The History of the IX Joyous Journeys. In which are contained the amourous inventions and facetious tales of Master Gervase Perrot, Gent., now for the first time done into English. *Photogravure frontispiece and vignette illustrations*. 12mo, half crimson morocco, gilt back. Carbonnek, 1888
First Edition. One of 250 copies privately printed for the Society of Pantagruelists.
" 'The Chronicle of Clemendy' is the Welsh Heptameron, a chronicle of amorous intrigue, joyous drunkenness and knightly endeavor that stands well forward with the world's classics. In it there is the veritable flavor of mediæval record. Less outspoken than the Queen of Navarre and less verbose than Boccaccio, Machen proves himself the peer of either in gay, irresponsible, diverting, unflagging invention, while his

diction is lovelier than that of any of his forerunners, not excepting the nameless authors of those rich Arabian tapestries that were the parent tales of all mediæval and modern facetiæ. That 'The Chronicle of Clemendy' should have been a publication of the year 1888 is an extraordinary consideration."—*Vincent Starrett in "Buried Caesars."*

5869 Fantastic Tales, or, The Way to Attain a Book Full of Pantagruelism. Now for the First Time Done into English. *Photogravure frontispiece, and nine half-tone illustrations.* Royal 8vo, boards, vellum back, uncut.
Carbonnek, 1890
The privately printed *First Edition.* One of 50 copies on Large Paper, signed by the author. Presentation copy, inscribed on end-paper: "*H. W. L. Browne, from the translator, Arthur Machen. Jan. 18th, 1899.*"

5870 The Great God Pan, and The Inmost Light. *Title-page and cover design by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1894
First Edition. "Keynotes" Series.

5871 The Three Impostors, or, The Transmutations. *Title-page and cover design by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1895
First Edition. "Keynotes" Series.

5872 Hieroglyphics. 12mo, cloth, uncut. London, 1902
First Edition.

5873 Dr. Stiggins: his Views and Principles. 12mo, boards, cloth back, uncut. Westminster, 1906
First Edition.

5874 The House of Souls. *Frontispiece.* 12mo, cloth. London, 1906
An immaculate copy of the *First Edition.*

5875 The Hill of Dreams. *Frontispiece.* 12mo, cloth. London, 1907
Reissue of the *First Edition.*

5876 The Hill of Dreams. *Frontispiece.* 12mo, buckram, gilt top, uncut.
First Edition. London, 1907

5877 Hieroglyphics. A Note upon Ecstasy in Literature. *Portrait.* 12mo, cloth, uncut. New York, 1913
The *English Edition*, with American imprint.

5878 The Angel of Mons, The Bowmen, and Other Legends of the War. With an Introduction by the Author. 12mo, boards. London, 1915
First Edition.

5879 The Angel of Mons, The Bowmen, and Other Legends of the War. With an Introduction by the Author. *Frontispiece.* 12mo, boards.
Second Edition. London, 1915

5880 The Great Return. 12mo, boards, uncut (back slightly torn).
First Edition. London, 1915

5881 The Terror. A Fantasy. 12mo, boards. London, [1917]
First Edition.

5882 Arthur Machen. A Novelist of Ecstasy and Sin. By Vincent Starrett. With two uncollected poems by Arthur Machen. 12mo, boards, cloth back, uncut. Chicago, 1918
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5883 War and the Christian Faith. 12mo, boards. London, 1918
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5884 Far Off Things. 8vo, boards, uncut. London, [1922]
First Edition. One of 100 copies on Large Paper, signed by the author.

5885 The Hill of Dreams. 12mo, cloth, uncut. London, [1922]

5886 The Secret Glory. 12mo, cloth, uncut. London, [1922]
First Edition.

5887 Arthur Machen. A Bibliography. By Henry Danielson. With Notes, Biographical and Critical, by Arthur Machen, and an Introduction by Henry Savage. *Portrait.* 8vo, boards, vellum back, uncut. London, 1923
First Edition. One of 150 copies, signed by Arthur Machen.

5888 The Shining Pyramid. *Illustration.* 8vo, cloth, gilt top, uncut.
First American Edition. One of 875 copies. Chicago, 1923

5889 Things Near and Far. 8vo, boards, uncut. London, [1923]
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5890 Among My Books. Papers on Literary Subjects. With a Preface by H. D. Traill. 12mo, cloth, uncut. London, n.d.
First Edition. Papers on literary subjects by Augustine Birrell, Andrew Lang, Austin Dobson, Edmund Gosse, Arthur Machen, and others.

5891 The Grande Trouvaille. A Legend of Pentonville. *Woodcuts.* 4to, wrappers, scalloped edges. London: Privately Printed, n.d.
First Edition. One of 250 copies, signed by the author. A message of encouragement to the bibliophile.

JOHN WILLIAM MACKAIL

[*M.A., LL.D., F.B.A., F.R.S.L.; Professor of Poetry at Oxford, 1906-11; former Fellow of Balliol College. Born 1859; educated at Balliol, where he gained the Newdigate Prize, and the Hertford, Ireland, Craven and Derby Scholarships. He is an editor and translator of classical works, and has written critical prose essays and lectures upon Greek, Latin and English literature. He married Margaret, daughter of Sir Edward Burne-Jones, in 1888.*]

5892 The Eclogues and Georgics of Virgil. Translated from the Latin. Square 16mo, cloth, uncut. London, 1889
First Edition of this translation.

5893 Biblia Innocentium: being the Story of God's chosen People before the coming of Our Lord Jesus Christ upon earth, written anew for children by J. W. Mackail. *Printed in Golden type, with woodcut border and initials.* 8vo, vellum, wholly uncut, with silk ties.
[Hammersmith: The Kelmscott Press, 1892]
One of 200 copies. With the H. W. Poor bookplate.

5894 Biblia Innocentium: Being the Story of God's Chosen People, Written Anew for Children. Parts I and II. 2 vols., 12mo, buckram, gilt tops, uncut. London, 1899-1901
New Impression.

5895 William Morris. 8vo, boards, vellum back, uncut. Hammersmith, 1902
First Edition.

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First Edition. Hammersmith, 1903

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First Edition. Hammersmith, 1903

5898 The Odyssey. [Translated into English verse.] 3 vols., 12mo, cloth, gilt tops, uncut. London, 1903-10
First Edition of this translation.

5899 Homer. 8vo, boards, vellum back, uncut. Hammersmith, 1905
First Edition.

5900 The Sayings of the Lord Jesus Christ, as Recorded by his Four Evangelists, Collected and Arranged. Small 4to, wrappers, uncut.
Portland: Mosher, 1905
One of 25 copies on Japan vellum. With the H. W. Poor bookplate.

5901 Select Epigrams from the Greek Anthology. Edited with Revised Text, Translation, Introduction, and Notes. 8vo, cloth, uncut. London, 1906
Revised Edition.

5902 Erasmus Against War. With an Introduction by J. W. Mackail. 8vo, boards, cloth back, uncut. Boston, 1907
First American Edition. One of 303 copies printed at the Merrymount Press.

5903 The Æneid of Virgil. Translated into English. 12mo, cloth, gilt top, uncut. London, 1908
Revised Edition.

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First Edition with this Introduction.

5905 The Springs of Helicon. A Study in the Progress of English Poetry from Chaucer to Milton. 12mo, cloth. New York, 1909
First Edition, with American imprint.

5906 Lectures on Greek Poetry. 8vo, cloth. London, 1910
First Edition.

5907 Lectures on Poetry. 8vo, cloth. London, 1911
First Edition.

5908 Modern Essays. Reprinted from Leading Articles in the *Times*. With an Introduction by J. W. Mackail. 12mo, cloth, uncut. New York, 1915
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5909 Russia's Gift to the World. 8vo, cloth. New York, 1915
First Edition, with American imprint.

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First Edition.

5911 McKAY (J. G.). Easy Gaelic Syntax. Popularly Treated for Beginners. 8vo, wrappers. London, 1899
First Edition.

5912 ——Gille A'Bhuidseir, The Wizard's Gillie, and Other Tales. Edited and Translated. *Illustrated.* 12mo, cloth, uncut. [London], n.d.
First Edition.

STEPHEN McKENNA

[*Novelist. Born in 1888; educated at Westminster, where he was a Scholar, and at Christ Church, Oxford, where he was an Exhibitioner. He has travelled extensively in four continents, and was a member of the Balfour mission to the United States in 1917.*]

5913 Ninety-Six Hours' Leave. 12mo, cloth. London, [1917]
First Edition.

5914 Sonia. Between Two Worlds. 12mo, cloth. London, [1917]
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5915 Sonia. Between Two Worlds. 12mo, cloth. New York, [1917]
First American Edition.

5916 Sonia Married. 12mo, cloth. London, [1918]
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5917 Midas and Son. 12mo, cloth, uncut. London, [1919]
First Edition.

5918 Plotinus: The Ethical, Psychic, and Physical Treatises, with Porphyry's Life of Plotinus, and the Preller-Ritter Extracts Forming a Conspectus of the Plotinian System. Translated from the Greek. 2 vols., royal 8vo, boards, linen backs, uncut. London, 1917-21
First Edition of this translation. One of 1000 copies on special paper.

5919 Plotinus on the Beautiful. Being the Sixth Treatise of the First Ennead Literally Translated. Small 4to, red morocco, blind tooled, gilt top, uncut. Stratford-on-Avon, 1908
First Edition of this translation. One of 300 copies printed at the Shakespeare Head Press.

COMPTON MACKENZIE

[*Born at West Hartlepool, 1883; educated at St. Paul's School, and Oxford; editor and co-founder of the Oxford Point of View. He served in the War, and took part in the Dardanelles Expedition. Chevalier of the Legion of Honor, and of the Redeemer.*]

5920 SINISTER STREET. 2 vols., 12mo, cloth. London, 1913-14
First Edition.

5921 GUY AND PAULINE. 12mo, cloth, uncut. London, 1915
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5922 THE EARLY LIFE and Adventures of Sylvia Scarlett. 12mo, cloth.
First Edition. London, 1918

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5925 MACKENZIE (J. S.). Arrows of Desire. Essays on British Characteristics. 8vo, cloth. New York, 1920
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5926 McKEON (J. F.). Ormond Idylls. 12mo, wrappers. London, 1901
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5927 MACKINTOSH (E. A.). War, the Liberator, and Other Pieces. With a Memoir. *Portrait.* 12mo, cloth, uncut. London, 1918
First Edition.

5928 MACKLIN (CHARLES). Charles Macklin. By Edward Abbott Parry. 12mo, boards, cloth back. London, 1891
First Edition.

5929 MACLANE (MARY). I, Mary Maclane. A Diary of Human Days. *Portrait.* 12mo, cloth. New York, [1917]
First Edition.

5930 MACLEAN (MAGNUS). The Literature of the Celts, its History and Romance; The Literature of the Highlands. 2 vols., 8vo, cloth, uncut.
First Editions. London, 1902-4

5931 McMAHON (JOHN R.). The House that Junk Built. *Illustrated.* 12mo, cloth. New York, 1915
First Edition.

BRINSLEY MACNAMARA

[*Born in County Meath, Ireland, in the town which is the scene of three of his novels. He was for a short time (some dozen years ago) a member of The Abbey Theatre Company, Dublin. He is perhaps the leading novelist that Ireland has produced in the last fifteen years, with a style as pellucid and incisive as that of Anatole France, whose work he admires. He might be called the William Carleton of Irish peasant life of to-day. But great stylist as he is, his themes dealing with the more sordid and mercenary sides of Irish character tend a little toward monotony.*]

5932 THE VALLEY of the Squinting Windows. 12mo, cloth. Dublin, 1918
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5933 THE VALLEY of the Squinting Windows. 12mo, cloth. Dublin, 1918
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5934 THE CLANKING OF CHAINS. A Story of Sinn Fein. 12mo, cloth.
First Edition, with American title-page. New York, [1919]

5935 THE VALLEY of the Squinting Windows. 12mo, cloth. New York, 1919
First American Edition.

5936 THE CLANKING OF CHAINS. 12mo, cloth. Dublin, 1920
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5937 IN CLAY AND IN BRONZE. A Study in Personality. 12mo, cloth.
First Edition, with American title-page. New York, [1920]

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5942 ——Celtic Ireland. 8vo, cloth. Dublin, 1921
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First Edition. New York, 1910

5947 MACQUARRIE (HECTOR). Tahiti Days. *Illustrated.* 8vo, cloth, uncut.
First Edition. New York, [1920]

5948 MACREADY (WILLIAM CHARLES). The Diaries. Edited by William Toynbee. *Portraits.* 2 vols., thick 8vo, cloth, gilt tops, uncut.
First Edition. London, 1912

5949 MACSWINEY (TERENCE). A Short Memoir of Terence MacSwiney. By P. S. O'Hegarty. With a Chapter by Daniel Corkery. *Portrait.* 12mo, cloth. Dublin, 1922
First Edition.

5950 MADDEN (RICHARD ROBERT). Lines on Inordinate Pride; Lines on the Winning Ways of Little Children; Lines on Froude's Panacea. And four pamphlets of Memorials and Testimonials to Dr. Madden. Together with Robert Emmet. From the French of Madame d'Houssonville. In the *National Anti-Slavery Standard* for January 1, 8, 15, 22, 29, and February 5, 12, 19, and 26, 1859. In all, 16 pieces, various sizes. In a cloth slip case. V.p., v.d.

5951 MADE IN THE TRENCHES. Composed Entirely from Articles & Sketches Contributed by Soldiers. Edited by Sir Frederick Treves and George Goodchild. *Illustrated.* Royal 8vo, cloth. London, [1916]
First Edition.

5952 MADOX-BROWN (OLIVER). The Dwale Bluth, Hebditch's Legacy, and Other Literary Remains. Edited by William M. Rossetti and F. Hueffer. With a Memoir and *Two Portraits.* 2 vols., 12mo, cloth, uncut (name on titles, one vol. slightly shaken). London, 1876
First Edition.

MAURICE MAETERLINCK

[*Poet, philosopher, æsthete, dramatist, mystic. Born in 1862, in the ancient city of Ghent, "the soul of Flanders," he was educated at the College Sainte-Barbe, and then at the University of his native city, where, at the age of twenty-four, he was enrolled as a barrister. In 1887 he settled for a time in Paris, and became acquainted with the leaders of the Symbolist school of French poetry. At the death of his father, he returned to Belgium. Financially independent, he resolved to devote his life to literature. "Serres Chaudes," a volume of verse, appeared in 1889, and "La Princesse Maleine," a play, in the same year. A remarkable though absurd article by Octave Mirbeau, entitled "A Belgian Shakespeare," made him famous overnight. He was not disturbed; but, among his Belgian roses, continued to work with extreme care. His most successful play, "Pelléas et Mélisande," appeared in 1892; his finest prose work, "La Vie des Abeilles," in 1901.*

Whether in philosophy, drama, or lyric, Maeterlinck has been concerned always, and only, with the mystery which lies, just out of reach, beneath the surface of ordinary life. To convey this effect of the occult in the familiar, he uses the simplest diction, and the barest symbolism. He desires life itself to astonish us by its intimations of the concealed that is still functioning. The atmosphere of his plays is shadowy: they are mysterious with the movements of souls. In his philosophical writings he is the disciple above all of Novalis, and of the Flemish Catholic mystics. His works are the appropriate expression of his native serenity (when alone), his distinction of mind, his fastidious delicacy. He has tried to express the inexpressible, to suggest meanings beyond the reach of words. He has clothed his insubstantialities with the magic of the Beyond, the wonder of the Unknown. The final result is nebulous, but the process of producing it is impressive, and sometimes fascinating. However, it doesn't mean anything.]

5953 Serres Chaudes. Frontispiece et culs de lampe par George Minne. Small 4to, half cloth and boards, uncut, parchment wrappers bound in. Paris, 1889

First Edition. One of 155 copies on Ven Gelder paper. Laid in is an autograph manuscript by Maeterlinck, 5 pages, signed, comprising three poems, entitled: "Vèpres"; "Mort des Yeuses"; "Heures Ternes." With the V. A. Blaque and Henry W. Poor bookplates.

5954 Pelleas and Melisande. Translated by Erving Winslow. 12mo, cloth, gilt top, uncut. New York, [1894]

First Edition of this translation.

5955 Ruysbroeck and the Mystics. With Selections from Ruysbroeck. Translated by Jane T. Stoddart. 12mo, cloth, gilt top, uncut. London, 1894

First Edition of this translation.

5956 Aglavaine and Selysette. Translated by Alfred Sutro. With an Introduction by J. W. Mackail. 12mo, boards, cloth back, uncut.

First Edition of this translation. London, 1897

5957 The Treasure of the Humble. Translated by Alfred Sutro. With an Introduction by A. B. Walkley. 12mo, cloth, gilt top, uncut.

First Edition of this translation. London, 1897

5958 Wisdom and Destiny. Translated by Alfred Sutro. 12mo, cloth, gilt top, uncut. London, 1898

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5959 Alladine and Palomides, Interior, and The Death of Tintagiles. Three Little Dramas for Marionettes. 12mo, cloth, uncut. London, 1899

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5960 The Cave of Illusion. By Alfred Sutro. With an Introduction by Maurice Maeterlinck. 12mo, boards, cloth back, uncut. London, 1900

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5961 Sister Beatrice, and Ardiane & Barbe Bleue. Translated by Bernard Miall. 12mo, boards, cloth back, uncut. London, 1901

First Edition of this translation.

5962 The Buried Temple. Translated by Alfred Sutro. *Portrait.* 12mo, cloth, gilt top, uncut. London, 1902

First Edition of this translation.

5963 Monna Vanna. Translated by Alexis Irenee du Pont Coleman. *Portrait.* 12mo, boards, cloth back, gilt top, uncut. New York, 1903

First edition of this translation, with American title-page.

5964 The Development of Maurice Maeterlinck, and other Sketches of Foreign Writers. By W. L. Courtney. 12mo, boards, cloth back, uncut.

First Edition. London, 1904

5965 The Double Garden. Translated by Alexander Teixeira de Mattos. 12mo, cloth, gilt top, uncut. London, 1904

First Edition of this translation.

5966 Joyzelle. Translated by A. Teixeira de Mattos. Monna Vanna. Translated by Alfred Sutro. 12mo, cloth, gilt top, uncut. New York, 1907
First American Edition of this translation.

5967 The Measure of the Hours. Translated by Alexander Teixeira de Mattos. 12mo, cloth, gilt top, uncut. New York, 1907

5968 The Blue Bird. Translated by Alexander Teixeira de Mattos. 12mo, cloth, gilt top, uncut. New York, 1909
First American Edition of this translation.

5969 The Blue Bird. Translated by Alexander Teixeira de Mattos. 12mo, cloth, gilt top, uncut. London, 1909
First English Edition of this translation.

5970 Mary Magdalene. Translated by Alexander Teixeira de Mattos. 12mo, cloth, gilt top, uncut. London, [1910]
First Edition of this translation.

5971 On Maeterlinck; or, Notes on the Study of Symbols, with special reference to The Blue Bird. To which is added an exposition of The Sightless. By Henry Rose. 12mo, boards, cloth back, uncut.
First Edition. London, 1911

5972 Hours of Gladness. Translated by A. Teixeira de Mattos. *Illustrated by E. J. Detmold.* 4to, cloth, uncut. London, [1912]
First Edition of this translation.

5973 The Life of the Spider. By J. Henri Fabre. Translated by Alexander Teixeira de Mattos. With a Preface by Maurice Maeterlinck. 12mo, cloth. London, [1912]
First Edition of this translation.

5974 Life after Death. In the *Fortnightly Review* for September and October 1913. 2 nos., 8vo, wrappers, uncut. In a cloth slip case.
New York, [1913]

5975 The Burgomaster of Stillemonde. Translated by Alexander Teixeira de Mattos. 12mo, cloth, uncut. London, [1918]
First Edition of this translation.

5976 The Light Beyond. Translated by Alexander Teixeira de Mattos. 8vo, cloth, uncut. New York, 1918

5977 The Miracle of Saint Anthony. Translated by Alexander Teixeira de Mattos. 12mo, cloth, uncut. London, [1918]
First Edition of this translation.

5978 The Betrothal, or, The Blue Bird Chooses. Translated by Alexander Teixeira de Mattos. 12mo, cloth, uncut. London, [1919]
First Edition of this translation.

5979 Maeterlinck's Dogs. By Georgette Leblanc-Maeterlinck. Translated by Alexander Teixeira de Mattos. *Illustrated by the author.* 12mo, cloth.
First Edition of this translation. London, [1919]

5980 MOUNTAIN PATHS. Translated by Alexander Teixeira de Mattos. 12mo, cloth. London, [1919]
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First Edition of this translation.

5983 MAEZTU (RAMIRO DE). Authority, Liberty, and Function, in the Light of the Great War. 12mo, cloth. London, [1916]
First Edition.

5984 MAGAZINE OF POETRY (THE). A Quarterly Review. Vols. I-II.
Many portraits. 2 vols., half morocco, gilt top. Buffalo, 1889-90

5985 MAGNUS (LAURIE). Introduction to Poetry. 12mo, cloth.
First Edition, with American imprint. New York, [1902]

5986 ——A General Sketch of European Literature in the Centuries of Romance. 8vo, cloth. London, 1918
First Edition.

5987 MAGNUSSON (EIRIKR). Dr. Gudbrand Vigfusson's Ideal of an Icelandic New Testament Translation, or, The Gospel of St Matthew, by Lawman Odd Gottskalksson. 12mo, wrappers (back wrapper missing, some pages loose). Cambridge, 1879
First Edition. With the following Icelandic inscription on wrapper, in the autograph of William Morris: "*Vininum góda, William Morris, med ástúd og virdingu höfundarins.*" With the William Morris bookplate.

5988 ——King Fialar. A Poem in Five Songs. By Johan Ludvig Runeberg. Translated by Eiríkr Magnússon. *Portrait.* 8vo, cloth, gilt top, uncut.
First Edition. London, 1912

5989 ——On Hávamál. 1885; On Four Runic Calendars. 1888; William Morris. 1896; "Edda" (Its Derivation and Meaning). 1896; Bénédictins en Island. 1898; On the Stone of Jaellinge. n.d. 6 pieces, 8vo and 12mo, wrappers, some uncut. London, Cambridge, and Bruges, v.d.
Each inscribed "*Henry W. Poor, Esq., with the author's compliments.*"

5990 MAHA-BHARATA. The Epic of Ancient India. Condensed into English Verse. By Romesh Dutt. With an Introduction by F. Max Müller. *Illustrated.* 12mo, cloth, gilt top, uncut. London, 1899
First Edition of this translation.

JOHN PENTLAND MAHAFFY

[*C.V.O., and many other distinctions; Scholar, Graduate, now Senior Fellow, of Trinity College, Dublin; late Professor of Ancient History; President of the Royal Irish Academy.*]

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First Edition. With the H. W. Poor bookplate.

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First Edition. Inscribed on half-title: "*Many of the supposed paradoxes in this book are now accepted as historical commonplaces. J. P. Mahaffy. Sept. 1902.*"

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First Edition. Dublin, [1916]

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First Edition, with American imprint.

5996 MAITLAND (F. W.). Frederick William Maitland. A Biographical Sketch. *Portrait.* 8vo, cloth. Cambridge, 1910
First Edition.

5997 MAKERS OF THE NINETEENTH CENTURY. Edited by Basil Williams. 8 vols., 8vo, cloth, uncut. London, 1915-21
All *First Editions.* Comprises: Delane of "The Times," by Sir Edward Cook; Abraham Lincoln, by Lord Charnwood; Li Hung-Chang, by J. O. P. Bland; Diaz, by David Hannay; Life of Abdul Hamid, by Sir Edwin Pears; Herbert Spencer, by Hugh Elliot; Cecil Rhodes, by Basil Williams; Victor Hugo, by Madame Duclaux.

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6000 [MALLARME (STEPHANE).] Préface à Vathek réimprimé sur l'original français de Beckford. Small 4to, original marbled wrappers, uncut, paper label. Paris: Chez l'Auteur, 1876
First Edition. Inscribed: "*À H. Buxton Forman, son ami Stéphane Mallarmé.*" With the Buxton Forman bookplate. Laid in is a slip in Mr. Forman's hand, calling attention to a "delightful bungle about Proctor."

WILLIAM HURRELL MALLOCK

[*Nephew of J. A. Froude the historian. Born in Devonshire, 1849, he was educated privately and at Balliol College, Oxford, where he won the Newdigate Prize (to infuse "modern doubt" into a Newdigate is not given to all men). He never adopted any profession, though at one time destined for a diplomatic career. A good deal of his time was spent in travelling, and a good deal in witty cynicism.*]

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6005 LUCRETIUS. 12mo, cloth. Edinburgh, 1898
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6006 THE INDIVIDUALIST. 12mo, cloth, uncut. London, 1899
First Edition. Inscribed on verso of half-title: "*The local colouring of this novel, whatever may be the book's other qualities, is very accurate. The country house in England has its original in Cheshire; the French scenes are laid at Valescure and St. Raphael on the Riviera. W. H. M.*"

6007 LUCRETIUS ON LIFE AND DEATH. In the Metre of Omar Khayyám. To Which are Appended Parallel Passages from the Original. 8vo, vellum, uncut. London, 1900
The Large Paper Issue of the *First Edition.* With the Forman bookplate.

6008 LUCRETIUS ON LIFE AND DEATH. In the Metre of Omar Khayyám. To Which are Appended Parallel Passages from the Original. 12mo, boards, gilt top, uncut. New York, 1900
First Edition, with American imprint.

6009 RELIGION AS A CREDIBLE DOCTRINE. A Study of the Fundamental Difficulty. 8vo, cloth, uncut. New York, 1903
First Edition, with American imprint.

6010 THE NATION AS A BUSINESS FIRM. An Attempt to Cut a Path through Jungle. 8vo, cloth. London, 1910
First Edition.

6011 MEMOIRS OF LIFE AND LITERATURE. 8vo, cloth. London, 1920
First Edition.

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6012 MALLON (JOHN). Irish Conspiracies. Recollections of John Mallon, and Other Reminiscences. By Frederick Moir Bussy. *Portraits.* 8vo, cloth, gilt top, uncut. London, 1910
First Edition.

SIR THOMAS MALORY

[*Translator and compiler of the famous English classic, the "Morte d'Arthur." No effort in English prose on so large a scale had been made before.*

For a long time it seemed impossible to identify Sir Thomas. He remained a man with a magnificent achievement, but without even a shadowy environment. Caxton, in his Preface, says that he printed the book "after a copye unto me delivered whyche copye Syr Thomas Malorye dyd take oute of certeyn bookes of frensshe and reduced it in to Englysshe." The book was ended, the concluding passage states, "the ix. yere of the reygne of Kyng Edward the fourth"—some time, then, between March 4, 1469, and March 4, 1470. Sidney Lee could find no one who fulfilled the necessary conditions; but Professor Kittredge claims the honor of authorship for Sir Thomas Malory, knight, of Newbold Revell (or Fenny Newbold), M.P. for Warwickshire in 1445. He died on March 14, 1470—ten days after the end of the year in which the book was completed. It would almost seem that he had lived only to finish his work. Sir Thomas had served in France under the Earl of Warwick—which may or may not have had any connection with the "bookes of frensshe" mentioned by Caxton.

Malory's "Morte d'Arthur" is an abridged compilation of the great body of Arthurian romance, derived from various sources. It is written in a stately, earnest and dignified style; and is an imperishable monument of the English language and literature.]

6013 Le Morte dArthur. The Original Edition of William Caxton, now Reprinted and Edited with an Introduction and Glossary, by H. Oskar Sommer. With an Essay on Malory's Prose Style, by Andrew Lang. *Facsimiles.* 2 vols., thick royal 8vo, boards, leather backs, gilt tops, uncut. London, 1889-90
First Edition in this form.

6014 The Noble and Joyous Book Entytled le Morte dArthur Notwythstondyng it Treateth of the Byrth, Lyf, and Actes of the Sayd Kyng. *Printed in black, blue and red, with woodcuts drawn by Margaret and Charles M. Gere.* The Text is that of Southey's reprint (1817) of Caxton's Edition. Small folio, full russia, uncut.
Chelsea: The Ashendene Press, [1913]
One of 145 copies printed at the Ashendene Press. This is one of the most beautiful books printed in modern times, worthy to rank with the Ashendene Press "Dante" and the Kelmscott "Chaucer."

6015 MANGAN (HENRY CONNELL). Robert Emmet. A History Play in Three Acts. 12mo, wrappers. Dublin, 1904
First Edition.

JAMES CLARENCE MANGAN

[*James Mangan was born in Dublin 1803, and educated at a school in Saul's Court, where he learned Latin, Spanish, French and Italian. But at an early age he was obliged to obtain employment to support the family, and for seven years he worked in a scrivener's office, then for three years in an attorney's, earning small wages, but much*

persecution from his fellow-clerks on account of his eccentricities. He soon acquired the habit of drinking, and also used opium, with the result that he was sometimes the victim of hallucinations which threatened his reason.

As early as 1822 he had contributed ephemeral verse to various Dublin almanacs. In 1831 he became a member of the Comet Club, which numbered some of the leading wits among its members, and he contributed verse to their journal, the Comet, generally over the signature "Clarence," which he afterwards adopted as a permanent name. He had mastered German in order to read German philosophy, and it was to the Comet that he sent his first German translations. He began to contribute to the Dublin University Magazine, chiefly articles on German poetry, with translations. He also produced pretended renderings from Arabic, Persian, Turkish, Coptic, giving them a vivid Oriental coloring, though he probably understood none of these languages—or very little, at the best. Yet some of the poems are exquisite, though the authors "translated" are frequently mythical. Similarly, he was ignorant of Irish—at any rate at the beginning; and his adaptations of Irish poetry were not made directly from the originals. He wrote for the Nation under Charles Gavan Duffy, and his successor Mitchel, whom he followed to the United Irishman. He died from cholera, during the epidemic that raged in Dublin in 1849. The story that he died from starvation is not true, though there is no doubt that his pitiable poverty had left him unable to put up any kind of fight against disease. The author of "Dark Rosaleen" had not known many bright days.

Mangan, in the opinion of D. J. O'Donoghue, was "probably the greatest of the poets of Irish birth"; but O'Donoghue cannot be considered quite unbiased. Mangan certainly holds a high place among Irish poets. Of his genius, morbid as it sometimes is—as in his autobiographical ballad "The Nameless One"—there can be no question. "He expressed with rare sincerity the tragedy of Irish hopes and aspirations."]

6016 Autograph Manuscript of "Lines addressed by Lord Byron to his Lady, when the latter was labouring under Illness." 2 pages, folio. In a small 4to cloth slip case.

These lines are in the autograph of Mangan, as attested by D. J. O'Donoghue, whose signed statement appears on the wrapper. It appears that Mangan had paid some attention to the mother of Alfred Wilson, of Dublin, and was in the habit of sending copies of his own and other poems to her. This is one such manuscript.

6017 German Anthology: A Series of Translations from the Most Popular of the German Poets. 2 vols., 12mo, cloth. Dublin, 1845

First Edition. Many of these "translations" are not strictly translations, but are original poems by Mangan. Sets of this work in this condition are very rare.

6018 The Poets and Poetry of Munster: A Selection of Irish Songs by the Poets of the Last Century. With Poetical Translations by Mangan, the Original Music, and Biographical Sketches of the Authors. [First Series.] By John O'Daly. 12mo, cloth, uncut. Dublin, 1849

First Edition.

6019 The Poets and Poetry of Munster. [First Series.] By John O'Daly. 12mo, cloth, uncut (former owner's name stamped on end-paper). Dublin, 1850

Second Edition.

6020 THE POETS AND POETRY of Munster. With Metrical Translations by Erionnach. Second Series. 12mo, cloth, uncut. Dublin, 1860
First Edition.

6021 POEMS. With Biographical Introduction by John Mitchel. 12mo, cloth, uncut. New York, 1870

6022 THE LIFE AND WRITINGS of James Clarence Mangan. By D. J. O'Donoghue. *Illustrated.* 8vo, cloth, uncut. Edinburgh, 1897
First Edition.

6023 SELECTED POEMS. With a Study by the Editor, Louise Imogen Guiney. *Portrait.* 12mo, cloth, gilt top, uncut (publisher's label inside front cover). Boston, 1897
First Edition in this form.

6024 POEMS. (Many hitherto uncollected.) Edited with Prefaces and Notes, by D. J. O'Donoghue. Introduction by John Mitchel. *Frontispiece.* 12mo, cloth, uncut. Dublin, 1903
First Edition. Inserted is an A.L.s. from Mangan to Dr. Anster, dated 22d April, 1849. Inscribed on end-paper: "*To John Quinn with the regards of D. J. O'Donoghue. With accompanying autograph letter of Mangan.*"

6025 PROSE WRITINGS. Edited by D. J. O'Donoghue. With an Essay by Lionel Johnson. *Portrait.* 12mo, cloth. Dublin, 1904
First Edition.

6026 MANN (HEINRICH). The Patrioteer. Translated by Ernest Boyd. 12mo, cloth. New York, 1921
First Edition of this translation.

6027 MANNERS (J. HARTLEY). Peg O' My Heart. A Comedy of Youth. *Illustrated.* 12mo, cloth. New York, 1913
First Edition. Inscribed on end-paper: "*To John Quinn, Esq., in grateful remembrance of some very pleasant hours. J. Hartley Manners. April, 1914.*"

6028 MANNING (FREDERIC). The Vigil of Brunhild. A Narrative Poem. 12mo, cloth, uncut. London, 1907
First Edition.

6029 ——Scenes and Portraits. 12mo, cloth, uncut. London, 1909
First Edition.

6030 ——Scenes and Portraits. 12mo, cloth. Dublin, 1909
Second Edition.

6031 ——Poems. 12mo, cloth. London, 1910
First Edition.

6032 ——Eidola. 12mo, cloth. London, 1917
First Edition.

6033 ——Eidola. 12mo, cloth, uncut. New York, 1917
First Edition, with American imprint.

6034 MANTHEY-ZORN (OTTO). Germany in Travail. 8vo, cloth.
First Edition. Boston, 1922

6035 MANSFIELD (KATHERINE). The Doves' Nest, and Other Stories. 12mo, cloth. London, [1923]
First Edition.

6036 ——Prelude. 12mo, wrappers, uncut.
First Edition. Richmond: The Hogarth Press, n.d.

6037 MARCH (FRANCIS A.). History of the World War. *Illustrated.* 8vo, cloth. Philadelphia, [1918]
First Edition.

6038 MARE (ANDRE). Le Feu, par Gabrielle d'Annunzio. Traduit de l'Italien par G. Herelle. 12mo, full vellum, *front, back and inside covers chiselled and hand-painted by André Mare.* In a blue levant morocco slip case. Paris, n.d.

A VERY UNUSUAL BINDING. The binding of the vellum cover and the paintings on the back and inside covers are the work of André Mare, the well-known French artist and hand-craftsman. It is a decoration worthy to rank with that of the great illuminators of the Middle Ages. A unique item.

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First Edition. Inscribed on half-title: "*A Emile Zola, en vive admiration littéraire. Victor Margueritte.*"

6040 ——La Désastre. Par Paul et Victor Margueritte. 12mo, wrappers, uncut. Paris, [1898]
First Edition. Inscribed on half-title: "*A Emile Zola. Hommage de respect et d'admiration. Paul & Victor Margueritte.*"

6041 MARHOLM (LAURA). Studies in the Psychology of Woman. Translated by Georgia A. Etchison. 12mo, cloth, gilt top, uncut.
First American Edition of this translation. Chicago, 1899

6042 MARIONNETTE (THE). [Edited by Gordon Craig.] Vol. I. *With many illustrations, woodcuts, etc.* 12 pieces, with Index, 16mo, wrappers, as issued. Florence, 1918

6043 MARIS (JACOB). Jacob Maris. By Th. de Bock. *With 90 photogravures and a portrait.* Large folio, cloth, stamped and gilt, gilt top, uncut.
First Edition. One of 100 copies. London, n.d.

6044 MARIS. The Brothers Maris (James—Matthew—William). Edited by Charles Holme. Text by D. Croal Thomson. *Many reproductions.* Royal 8vo, cloth. London, 1907
First Edition.

6045 MARKS (JEANNETTE). Three Welsh Plays: The Merry Merry Cuckoo, The Deacon's Hat, Welsh Honeymoon. 12mo, cloth. Boston, 1917
First Edition.

CHRISTOPHER MARLOWE

[*Born at Canterbury, 1564: died in a brawl at Deptford, 1593. When he left Cambridge, he seems to have gone at once to London, attaching himself to the Lord Admiral's Company of Players. His career was brief, but startling. He was in serious danger from the Privy Council for his decidedly unorthodox opinions, when he met his tragic fate. He would be entitled to immortality for the Faustus monologue alone—"that tremendous monologue which has no parallel in all the range of tragedy"; and among many wonderful lines, he has written one of the world's most wonderful:*

"Is this the face that launch'd a thousand ships?"

It would be difficult to overestimate his value as a leader among English poets. "He first," says Swinburne, "and he alone, guided Shakespeare into the right way of work . . . He is the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before him there was neither genuine blank verse nor a genuine tragedy in our language. After his arrival the way was prepared, the paths were made straight, for Shakespeare."]

6046 WORKS. Edited by A. H. Bullen. 3 vols., 8vo, cloth, uncut. London, 1885
This edition of Marlowe's Works by A. H. Bullen is the best published in English, and the fact that Mr. Bullen, the great expert on Elizabethan poetry and drama, is the editor of it is conclusive proof that the text is correct and the notes full and complete.

6047 DOCTOR FAUSTUS. *Printed in the Avon fount, with decorative borders.* 8vo, cloth, uncut. [London: The Vale Press, 1903]
One of 310 copies printed at the Vale Press. Seen through the press by John Masefield.

6047*a* CHRISTOPHER MARLOWE AND HIS ASSOCIATES. By John H. Ingram. *Illustrated.* 8vo, cloth, gilt top, uncut. London, 1904
First Edition.

6048 HERO AND LEANDER. A Poem begunne by Christopher Marlowe, and Finished by George Chapman. Small 4to, vellum, gilt top, uncut. [Edinburgh, 1909]
One of 500 copies. Designed by and printed under the direction of Charles Ricketts.

DON MARQUIS

[*Donald Robert Perry Marquis, humorist, poet and successful playwright, was born in 1878. As a column conductor he has endeared himself to commuters and other jaded multitudes.*]

6049 PREFACES. Decorations by Toni Sarg. 12mo, cloth. New York, 1919
First Edition.

6050 THE OLD SOAK, and Hail and Farewell. *Illustrated.* 12mo, boards, cloth back. Garden City, 1921
First Edition.

6051 POEMS AND PORTRAITS. 12mo, boards, cloth back. Garden City, 1922
First Edition.

6052 SONNETS TO A RED-HAIRED LADY. (By a Gentleman with a Blue Beard.) And Famous Love Affairs. *Illustrated.* 12mo, boards, cloth back. *First Edition.* Garden City, 1922

6053 MARRIOTT (CHARLES). Subsoil. 12mo, cloth. London, 1913
First Edition.

6054 MARSTON (JOHN). Works. Edited by A. H. Bullen. 3 vols., 8vo, cloth, uncut. London, 1887
This is the best and most complete edition of Marston's works published in English, and the fact that its editor was Mr. A. H. Bullen, the great Elizabethan scholar, is guaranty of the correctness of the text and the fullness of the notes.

6055 MARTIN (F. R.). Zeichnungen nach Wu Tao-Tze, aus der Götter-und Sagenwelt Chinas. *50 facsimile plates.* Elephant 4to. In a cloth portfolio. *First Edition.* Rare. München, 1913

6056 MARTIN (HUGH). Ireland in Insurrection. An Englishman's Record of Fact. With a Preface by Sir Philip Gibbs. *Map.* 12mo, cloth. *First Edition.* London, 1921

EDWARD MARTYN

[*Born at Masonbrook, County Galway, January 31, 1859: died at Tulira Castle, Ardrahan, County Galway, December 6, 1923. Mr. Martyn was educated at Belvedere, Dublin, and at Oxford. He was one of the original founders of the Irish Dramatic Movement in 1899, and of the Irish Theatre in Dublin, 1914. He also founded the Palestrina choir in Dublin, and endowed it with $50,000. He was a promoter of the Gaelic League, and was for four years President of Sinn Fein.*

Edward Martyn was the "Cousin Edward" often referred to in George Moore's "Hail and Farewell." He was almost a great dramatist. "His 'Heather Field,'" one discerning critic writes, "is worthy to rank with the best of Ibsen's plays—with all of Ibsen's power and with more poetry than Ibsen ever had in all his plays."]

6057 MORGANTE THE LESSER. His Notorious Life and Wonderful Deeds. Arranged and Narrated for the First Time, by Sirius. 12mo, cloth, uncut. London, 1890
First Edition. Inscribed on title-page: "*To* . . . . . (obliterated), *from the author, Edward Martyn.*"
It was not known for a long time that Edward Martyn, the well-known Irish dramatist and Nationalist, was the author of "Morgante the Lesser." As a satire it is worthy to rank with Swift's "Gulliver's Travels." It has never received the recognition that its great merit deserves, perhaps because it was published anonymously.

6058 THE HEATHER FIELD, and Maeve. With an Introduction by George Moore. 12mo, cloth. London, 1899
First Edition.

6059 THE TALE OF A TOWN, and The Enchanted Sea. London, 1902
First English Edition.

6060 GRANGECOLMAN. A Domestic Drama in Three Acts. 12mo, wrappers, uncut. Dublin, 1912
First Edition.

6061 THE DREAM PHYSICIAN. A Play in Five Acts. 12mo, boards, cloth back.
First Edition. Dublin, n.d.

6062 THE HEATHER FIELD. A Play in Three Acts. 12mo, boards, cloth back.
Second Edition. Dublin, n.d

6063 MAEVE. A Psychological Drama in Two Acts. 12mo, boards, cloth back. Dublin, n.d.
Second Edition.

6064 MARVIN (F. S.). Progress and History. Essays, Arranged and Edited by F. S. Marvin. 8vo, cloth, uncut. London, 1916
First Edition.

6065 MASARYK (THOMAS GARRIGUE—President of the Czecho-Slovak Republic). The Spirit of Russia. Studies in History, Literature, and Philosophy. Translated by Eden and Cedar Paul. 2 vols., 8vo, cloth, uncut. London, [1919]
First Edition of this translation.

JOHN MASEFIELD

[*Born in 1875, in Shropshire. He has never been to school—except the school of the sea; and the world at large was his only university. At the age of fourteen he was placed on a merchant vessel, the Conway, and made many voyages, acquiring that intimacy with "the vasty deep" in all its moods and passions that has colored so many of his poems.*

"By many waters and on many ways
I have known golden instants and bright days . . ."

He was a rover both by sea and land, until he settled down in his English home—to be uprooted again by the War, in which his pen did finer work than any individual sword could have done. He has had strange adventures and curious experiences; has worked as a farm-laborer, and as a porter or bar-tender in a New York saloon in the days when "schooners" were legitimate and incredibly inexpensive. These experiences of the lower strata, like all other experiences, were later to prove grist for his literary mill. When he abandoned the sea, ceased roaming, and established himself near London, he produced the succession of fine poems on which his fame rests securely. In 1912 the Royal Society of Literature awarded him the Edmond de Polignac prize for poetry. His best work is, perhaps, found in his ballads of the sea—notably in that great poem "Biography"—and in such narrative poems as "The Everlasting Mercy," memorable for the vitality of their stark realism, and for the curiously monotonous but effective chant that the verse form supplies. His sketches and stories of the sea, with the tang of storm-tossed brine about them, have the appeal of romance and picturesque realism.

His plays are essentially plays for reading rather than for the theatre—who can forget the first reading of "The Tragedy of Nan"? His novels are more experimental than masterly; yet, even in their unevenness, there is creative and representative power.

Masefield belongs to the Elizabethan age: his heritage is from Raleigh and Gilbert. He has enlarged it for the younger Elizabethans, and the generation of them that is still unborn. He is infinitely English—genuinely, un-selfconsciously so. "Therefore, he writes poetry as naturally as he speaks, writing of common English things, his poet's task to make us feel that England in every blade of grass, in every brain, in every stroke of hand can be, if so she will be, worthily alive."]

6066 Salt-Water Ballads. 12mo, buckram, gilt top, uncut. London, 1902
First Edition of the author's first book. Very rare.

6067 Wolverhampton Art and Industrial Exhibition, 1902. [With Foreword by John Masefield.] 8vo, buckram. Wolverhampton, [1902]
Laid in is an interesting A.L.s. of John Masefield to the Rev. Stopford Brooke, thanking him for his coöperation in making the Exhibition a success; the letter is also signed by Laurence W. Hodson (Chairman of the Fine Art Committee). Masefield was secretary of this committee.

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One of 300 copies printed at the Vale Press.

HERMAN MELVILLE

[*Born in New York, 1819. He shipped as a cabin-boy at the age of eighteen, and at twenty-two sailed for a long whaling cruise in the Pacific. After eighteen months, tired of the cruelty of the captain, he deserted his ship at the Marquesas Islands. Captured by cannibals, he remained amongst them, without ill-treatment, for four months, when he was rescued by the crew of an Australian vessel, which he joined, reaching New York two years later. Thenceforward, with the exception of a passenger voyage around the world in 1860, he remained in the United States, devoting himself to literature—though*

for almost twenty years he held a post in the New York customs. He was perhaps Hawthorne's most intimate friend among the literary men of America. Few authors have been able to introduce personal experiences so freely into their works. "Typee" describes his adventures with the cannibals. In "Moby Dick" and others of his books he portrays seafaring life and character with vigorous originality, and with a personal knowledge rivalling that of Marryat and Clark Russell. But these records of adventure were followed by very different tales, turgid and loosely written, which seem like the work of another writer. He died in New York, 1891.]

6239 NARRATIVE OF A FOUR MONTHS' Residence among the Natives of a Valley of the Marquesas Islands; or, A Peep at Polynesian Life. *Map.* 12mo, cloth, uncut. London, 1846
First English Edition of "Typee."

6240 OMOO: A Narrative of Adventures in the South Seas. *Map.* 12mo, cloth, uncut. London, 1847
First English Edition.

6241 MARDI: And a Voyage Thither. 2 vols., 12mo, cloth.
An unusually fine copy of the *First Edition.* New York, 1849

6242 TYPEE: A Real Romance of the South Sea; Omoo: A Narrative of Adventures in the South Seas; White-Jacket, or, The World in a Man-of-War. *Illustrated.* Together 3 vols., 12mo, cloth. Boston, [1892]

6243 HERMAN MELVILLE: Mariner and Mystic. By Raymond M. Weaver. *Illustrated.* 8vo, cloth, uncut. New York, [1921]
First Edition.

6244 SOME PERSONAL LETTERS of Herman Melville and a Bibliography. *Portrait and facsimiles.* 12mo, boards, cloth back, uncut. New York, 1922
First Edition. One of 1500 copies.

HENRY LOUIS MENCKEN

[*Born at Baltimore, 1880; educated at the Baltimore Polytechnic. After some years' experience of reportorial and editorial newspaper work, he joined the staff of the Smart Set as literary critic. Willard Huntington Wright was then (1908) the editor, and George Jean Nathan was another shining light in the Philistian darkness. When Mr. Wright surrendered the editorship and devoted himself to independent work, Mencken and Nathan conducted the magazine as joint editors and infused into it a spirit of fine iconoclasm, expressed in the American but not the English language. Mr. Mencken, like Mr. Wright, has done brilliant work in interpreting Nietzsche and Nietzscheanism to America. He is now engaged with Mr. Nathan in launching the American Mercury, under the auspices of Alfred A. Knopf; and it may be expected rather confidently that the new publication will be neither so academic nor so disappointing as its English namesake. Laurence Stallings writes: " . . . of all the Americans alive who hate respectability, it seems that only Mr. Mencken and Mr. Broun can hate consistently without losing their natural sweet and sunny dispositions."*]

6245 GEORGE BERNARD SHAW. 12mo, cloth, uncut. Boston, 1905
First Edition.

6246 The Philosophy of Friedrich Nietzsche. *Portrait*. 8vo, cloth, uncut.
First Edition. Boston, 1908

6247 Men versus The Man. A Correspondence between Robert Rives La Mante, Socialist, and H. L. Mencken, Individualist. 12mo, cloth.
First Edition. New York, 1910

6248 A Little Book in C Major. 12mo, cloth. New York, 1916
First Edition.

6249 Synge and Others. In the *Smart Set* for October 1912. 8vo, wrappers, uncut. In a half brown morocco slip case. New York, [1912]

6250 Europe after 8.15. By H. L. Mencken, George Jean Nathan, and Willard Huntington Wright. *Illustrated*. 12mo, cloth. New York, 1914
First Edition.

6251 The Artist. A Drama without Words. Square 16mo, boards.
First Edition. Boston, 1912

6252 A Book of Burlesques. 12mo, cloth. New York, 1916
First Edition.

6253 The Artist. 4to, wrappers. New York, 1917
Acting Edition. Inscribed on title-page: "*Yours in Xt. H. L. Mencken. 1918.*"

6254 A Book of Prefaces. 12mo, cloth. New York, 1917
First Edition.

6255 Pistols for Two. By Owen Hatteras. 12mo, wrappers.
First Edition. New York, 1917

6256 Damn! A Book of Calumny. 12mo, cloth. New York, 1918
First Edition. With the Meredith Janvier bookplate.

6257 In Defense of Women. 12mo, cloth. New York, 1918
First Edition. With the autograph of the author on end-paper.

6258 The American Language. 8vo, cloth, uncut. New York, 1919
First Edition. One of 1500 copies. With the autograph of the author on title-page.

6259 Prejudices. First Series. 12mo, cloth. New York, [1919]
First Edition.

6260 The American Credo. A Contribution Toward the Interpretation of the National Mind. By George Jean Nathan and H. L. Mencken. 12mo, cloth, uncut. New York, 1920
First Edition.

6261 A Book of Burlesques. 12mo, cloth. New York, [1920]
Second Edition.

6262 Heliogabalus. A Buffoonery in Three Acts. By H. L. Mencken and George Jean Nathan. 12mo, boards, uncut. New York, 1920
First Edition. One of 60 copies on Japan vellum, signed by the authors.

6263 H. L. Mencken: Fanfare, by Burton Rascoe. The American Critic, by Vincent O'Sullivan. Bibliography, by F. C. Henderson. *Portraits.* 12mo, wrappers. New York, 1920
First Edition.

6264 Prejudices. Second Series. 12mo, cloth. New York, 1920
First Edition.

6265 The American Language. Thick 8vo, cloth, uncut. New York, 1921
Second Edition, revised and enlarged.

6266 MENDES (CATULLE). Verger-Fleuri. *Illustrations de Picard et Mittis.* 18mo, wrappers, uncut (a little worn). Paris, 1894
First Edition. Inscribed: "*Emile Zola, son admiration, son ami. Catulle Mendès .*"

6267 MENKEN (ADAH ISAACS). Infelicia. *Portrait and vignettes.* Square 16mo, cloth, gilt edges. London, 1868
First Edition. From the library of "Lewis Carroll," with his autograph initials "C. L. D." (C. L. Dodgson) on inside front cover.
Her connection with Swinburne is well known. She lived with him for a short time in London about the time this book was published, or rather threw herself at him as the result of a wager. With the John Morgan bookplate.

MORTIMER MENPES

[*R.I., R.E., F.R.G.S.; painter, etcher, raconteur, and rifle-shot. Born in Australia; educated imperceptibly in Adelaide, and later "on a life scheme of his own." His career as a painter began, he claims, when he was one year old; and he has held more one-man exhibitions in London than any other living artist.*]

6268 Japan. A Record in Colour. Transcribed by Dorothy Menpes. *With 100 color plates.* 8vo, cloth, gilt top, uncut. London, [1901]
First Edition.

6269 Whistler as I Knew Him. *125 reproductions of Whistler's work.* 4to, cloth, gilt top, uncut. London, 1904
First Edition.

6270 Rembrandt. With an Essay on the Life and Work of Rembrandt, by C. Lewis Hind. *Many reproductions.* 4to, cloth, uncut. London, 1905
First Edition.

6271 Paris. Text by Dorothy Menpes. *75 color plates.* 4to, cloth, gilt top, uncut. London, 1909
First Edition. One of 500 copies on Large Paper.

6272 MERCIER (DESIRE). The Relation of Experimental Psychology to Philosophy. Translated by Edmund J. With. 12mo, cloth.
First Edition of this translation. New York, 1902

[*Born at Portsmouth, Hampshire, February 1828. He had both Welsh and Irish blood in his veins. His father (mentioned in Marryat's "Peter Simple") was a naval outfitter at Portsmouth. His grandfather, Melchisedek, seems to have been known locally as "the Count," because of a curious adventure he once had or was supposed to have had. The nickname accounts for the imaginary mystery with which Meredith was invested by some sensationalists. Was he the illegitimate son of a great personage? No: he was the grandson of a man with a title as a nickname—the prototype of "Old Mel" in "Evan Harrington." His mother died when he was three years old, and he was made a ward in chancery. He was sent to school at Neuwied on the Rhine until he was sixteen, and during these impressionable years he naturally absorbed something of the German spirit and habit—Goethe was one of the few men to whom he "bowed his head"—and this influence can often be traced in the cast of his thought and sentiment, as in some of the intricacies of his style. Returning to England, he was at first articled to a solicitor in London, but he soon abandoned the law in that somewhat dreary and dwarfing form for the more congenial sphere of letters. At the age of twenty-one he began to contribute poetry to the magazines, and he earned a livelihood for some years by journalism. In London he became one of the leading spirits in the group of young philosophical and positivistic radicals which included John Morley and Frederic Harrison. For a long time he acted as literary adviser to Chapman & Hall, who published his books, and he was glad to offer friendly and helpful counsel to men like Thomas Hardy and George Gissing in their days of uncertainty. His own first appearance in print had been with the poem "Chillianwallah," in the hospitable pages of Chambers's Journal. Two years later came a small volume of "Poems," and then almost complete silence for five years, during which he was busy with "The Shaving of Shagpat." "The Ordeal of Richard Feverel" (1859) was the first of "those wonderful studies of motive and action which placed him among the demigods of English literature." After "Evan Harrington," with its rich humor and occasional autobiographical touches, came the volume of poems containing "Modern Love," in which there is some of the most subtle and superb poetry of the nineteenth century. It is unnecessary to consider his work in detail here. Some book-lovers are congenitally unable to appreciate him; they approach him in the wrong way, and too late. "Diana of the Crossways" should be read for the first time before the age of seventeen, while vision is still clear and unclouded.*

Meredith was one of the three foremost figures of his long generation, and his personality was as rare as his genius. No one who knew him could forget the Greek beauty of his face, the wavy silver hair, the extraordinary vivacity of ever-changing expression, the keen perceptions and piercing intelligence, the generosity and sweetness of soul, and the fine self-control—"all the enthusiasms and idealisms, and yet both feet steadfast on Mother Earth in excellent balance." With advancing years "the angles of his individuality began to grow sharper," and his mannerisms, the obscurities and difficulties of his style, increased. But he was recognized unmistakably—and even popularly—as the greatest living English writer. Some would place him in the highest class of all, by Shakespeare. Here is his own summing up: "Men to whom I bow my head (Shakespeare, Goethe and, in their way, Molière, Cervantes) are Realists au fond. But they have the broad arms of Idealism at command. They give us Earth; but it is earth with an atmosphere." The great poet, novelist, critic died in May 1909, at the age of 18, soon after his old friend Swinburne had passed on. They were the last of the

great Victorians; and in Meredith went the writer who had "raised the creative art of the novel, as a vehicle of character and constructive philosophy, to its highest point—a point higher indeed than most contemporary readers were prepared for."]

6273 CHILLIANWALLAH. In *Chambers'sEdinburgh Journal* for July 7, 1849. With the consecutive numbers to December 29, 1849, bound in. Royal 8vo, cloth. Edinburgh, 1849
The author's first published poem. Rare.

6274 CHILLIANWALLAH. In *Chambers's Edinburgh Journal* for July 7, 1849. 8vo, sewn. In a cloth slip case. Edinburgh, 1849
The author's first published poem. Also laid in the same slip case is the number for March 30, 1861, of *Once a Week*, containing Meredith's "The Beggar's Soliloquy,"—the first appearance of this poem.

6275 POEMS. 12mo, cloth, untrimmed. In a full blue morocco slip case.
London: John W. Parker and Son, [1851]
The exceedingly rare *First Edition* of the author's first book, with the genuine slip of "Errata" at end, having the diamond-shaped ornament in centre of dash. This book was issued at the author's expense, and 500 copies were printed. With the William Semple bookplate.

6276 THE SHAVING OF SHAGPAT. An Arabian Entertainment. 12mo, cloth, uncut (back slightly worn). London, 1856
First Edition. The author's first novel.

6277 FARINA: A Legend of Cologne. 12mo, cloth, uncut. London, 1857
First Edition. With the leaves of advertisement dated July 1857.

6278 THE ORDEAL OF RICHARD FEVEREL. 3 vols., 12mo, cloth, uncut (library label removed from front covers). London, 1859
First Edition.

6279 EVAN HARRINGTON. In *Once a Week* for 1860. With this is the Volume for 1859, the whole forming Vols. 1 to 3 of the periodical. 3 vols., royal 8vo, half calf (rubbed). London, 1859-60
Complete series. Published the same year as Harper's pirated edition. Contains also the first appearance of the following poems by Meredith: "The Song of Courtesy," "Over the Hills," "The Three Maidens," "Juggling Jerry," "The Crown of Love," and "The Head of Bran." Contains numerous illustrations by Leech, "Phiz," Keene, and others.

6280 ONCE A WEEK. An Illustrated Miscellany of Literature, Art, Science, & Popular Information. *Numerous illustrations.* [First Series] Vols. I-XIII. New Series, Vols. I-IV. 17 vols., 8vo, half purple morocco, gilt tops, uncut (Vols. I-VI, First Series, are in the original cloth, plain tops).
London, [1859-67]
Vols. I-VI, First Series, contain the first appearance of "Evan Harrington," and many of Meredith's poems. These volumes, and the later ones, contain illustrations by Whistler, Millais, Charles Keene, George Du Maurier (including the illustrations to "The Notting Hill Mystery"), Simeon Solomon, Frederick Sandys, Frederick Walter, and others.

6281 EVAN HARRINGTON. 12mo, green stamped cloth. New York, 1860
Genuine First Edition, antedating the English edition by one year.

6282 EVAN HARRINGTON. 12mo, red cloth. New York, 1860
Second Issue of the American Edition, one of a remainder, turned out some years after publication of the original issue, and bound in red cloth.

6283 EVAN HARRINGTON. 3 vols., 12mo, cloth, uncut. London, 1861
First English Edition. Fine copy, with the advertisements at the end of Vol. 3.

6284 PHANTASY: The Old Chartists. In *Once a Week* for November 1861, and February 1862; with other numbers of the same periodical, the whole forming a consecutive series from June 29, 1861, to June 21, 1862. 13 nos., 8vo, wrappers, uncut. In two half brown morocco slip cases.
London, 1861-2
First appearance of these poems. In the number for June 21, 1862, "The Major's Daughter" is an illustration by Whistler.

6285 MODERN LOVE. 12mo, cloth, uncut. In a half blue morocco slip case.
London, 1862
First Edition. Presentation copy from the author, with inscription on title: "*Mrs. Shirley Brooks*." With manuscript variations in text in Meredith's autograph on pages 13, 173 and 195. These alterations are generally found in copies that have been presented to friends of Meredith.

6286 MODERN LOVE. 12mo, cloth, uncut. London, 1862
First Edition.

6287 EMILIA IN ENGLAND. 3 vols., 12mo, cloth, uncut (library label removed from front covers, and an end paper wanting in one vol.). London, 1864
First Edition.

6288 MARTIN'S PUZZLE. In the *Fortnightly Review* for June 1865. 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1865
First appearance of this poem.

6289 RHODA FLEMING. 3 vols., 12mo, cloth, uncut (library label in each vol.).
First Edition. London, 1865

6290 THE SHAVING OF SHAGPAT. An Arabian Entertainment. *Frontispiece*. 12mo, cloth, uncut. London, 1865
Second Edition.

6291 VITTORIA. 3 vols., 12mo, cloth, uncut (library label removed from front covers). London, 1867
First Edition.

6292 THE ADVENTURES OF HARRY RICHMOND. 3 vols., 12mo, cloth, uncut (library label removed from front covers, and new end papers in two vols.). London, 1871
First Edition.

6293 France, 1870. In the *Fortnightly Review* for January 1871. 8vo, wrappers (name on front wrapper, and portion of back wanting). In a half brown morocco slip case. London, 1871
First appearance of this poem.

6294 Riccardo Feverel. 2 vols., 16mo, yellow wrappers, uncut.
No. 26 of the "Nuova raccolta di amene letture." Milano, 1873

6295 A Ballad of Fair Ladies in Revolt. In the *Fortnightly Review* for August 1876. 8vo, wrappers, uncut. In a half brown morocco slip case.
First appearance of this poem. London, 1876

6296 Beauchamp's Career. 3 vols., 12mo, cloth, uncut (writing on inside of front covers and end-paper of each vol.). London, 1876
First Edition.

6297 A Ballad of Past Meridian; A Ballad of Fair Ladies in Revolt; Concession to the Celt. In the *Fortnightly Review* for June and August 1876, and October 1886. 3 nos., 8vo, wrappers, uncut (name on front wrapper of each vol.). In a half brown morocco slip case. London, 1876-86
First appearance of these pieces.

6298 The House on the Beach. 32mo, wrappers (corner from front wrapper missing). In a half morocco slip case. New York, 1877
First Edition. Scarce. "Harpers' Half-Hour Series."

6299 Love in the Valley; and Phoebus with Admetus. In *Macmillan's Magazine* for October 1878 and December 1880. 2 nos., 8vo, wrappers, uncut. In a half blue morocco slip case. London, 1878-80
The Revised and Enlarged version of "Love in the Valley" appears here for the first time. With the First appearance of "Phoebus with Admetus."

6300 The Egoist. 3 vols., 12mo, cloth, uncut (labels removed from inside of each vol.). London, 1879
First Edition.

6301 The Nuptials of Attila. In the *New Quarterly Magazine* for January 1879. 8vo, wrappers. In a half brown morocco slip case. London, 1879
First appearance of this poem.

6302 The Tragic Comedians. 2 vols., 12mo, cloth, top and lower edges uncut (library label in each vol.). London, 1880
First Edition. First Issue. Later issues were in one volume.

6303 The Tragic Comedians. 2 vols. in one, 12mo, cloth, uncut (shaken).
Second Edition. London, 1881

6304 Poems and Lyrics of the Joy of Earth. 12mo, cloth, uncut.
London, 1883
The genuine *First Edition*, with seven lines only on title-page and imprint on page [vi]: "London: R. Clay, Sons, and Taylor, Bread Street Hill, E. C." Inserted is a note in the autograph of Marie E. Meredith,

reading as follows: "*My Father begs to thank you for sending the book, and will direct his attention to it when he returns home. At present only your letter has been forwarded to him here. Believe me, Yours truly, Marie E. Meredith.*"

6305 Poems and Lyrics of the Joy of Earth. 12mo, cloth, uncut.
First Edition, second issue. London, 1883

6306 Diana of the Crossways. 3 vols., 12mo, cloth, uncut (library label removed from front covers, and new end-papers in each vol.).
First Edition. London, 1885

6307 A Collection of his Works. Comprising: Diana of the Crossways; Evan Harrington; Sandra Belloni; The Ordeal of Richard Feverel; Vittoria; Rhoda Fleming; The Egoist; Beauchamp's Career; The Adventures of Harry Richmond; The Shaving of Shagpat; The Tale of Chloe, etc. 11 vols., 12mo, cloth, uncut. London and New York, 1885-7
From the library of William E. Henley, with his name on the fly-leaf of several volumes. With the following remarkable letter inserted in "Diana of the Crossways": "*Box Hill, Dorking, May 9, 1887. Dear Mr. Henley: I have heard from our friend Louis Stevenson that it will not alarm you to receive a pile of books labelled mine, and weightier than anything likely to sail down the current of time. You have proved that you know them, as well as that you can be charitable to their faults. Moveover, you have the English critic's rarest gift—capacity to praise the obscure in reputation, when a merit strikes you. This fructifying sun of praise did not shine much upon me while I was producing work. The deeper is my debt to those who distinguished me in the crowd. I am, most faithfully yours, George Meredith.*"

6308 Concession to the Celt. In the *Fortnightly Review* for October 1886. 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1886
First appearance of this article.

6309 Diana of the Crossways. 12mo, cloth, uncut. Boston, 1886
New Edition with American imprint.

6310 The Egoist. 12mo, cloth, uncut. Boston, 1886
New Edition, with American imprint.

6311 Rhoda Fleming. 12mo, cloth. Boston, 1886
New Edition.

6312 Vittoria. 12mo, cloth, uncut. London, 1886
New Edition.

6313 The Appeasement of Demeter. In *Macmillan's Magazine* for September 1887. 8vo, wrappers (wants back wrapper). In a half brown morocco slip case. London, 1887
First appearance of this poem.

6314 Ballads and Poems of Tragic Life. 12mo, cloth, uncut.
First Edition. London, 1887

6315 Ballads and Poems of Tragic Life. 12mo, cloth. Boston, 1887
First Edition, with American imprint.

6316 Fine Passages in Verse and Prose; selected by Living Men of Letters (contains criticisms on Keats, Shakespeare, Virgil, etc., by Meredith). In the *Fortnightly Review* for August 1887. 8vo, wrappers, uncut. In a half morocco slip case. London, 1887
Contains also Swinburne's "Whitmania."

6317 The Shaving of Shagpat. An Arabian Entertainment, and Farina. 12mo, cloth, uncut. London, 1887
New Edition, but the First in which "Farina" is included.

6318 The Pilgrim's Scrip: or, Wit and Wisdom of George Meredith. *Portrait.* 12mo, cloth, gilt edges. Boston, 1888
First Edition.

6319 A Reading of Earth. 12mo, cloth, uncut. London, 1888
First Edition.

6320 Sandra Belloni. 12mo, cloth, uncut. New York, 1888
New Edition, with American imprint.

6321 Jump-to-Glory-Jane. In the *Universal Review* for October 1889. Imp. 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1889
First appearance of this poem. Laid in the same slip case are several magazine excerpts relating to Meredith.

6322 Jump-to-Glory-Jane. 12mo, wrappers, uncut. In a half brown morocco slip case. London, 1889
The very rare privately printed *First Edition*, of which only 50 copies were printed for friends. This work was printed by some unidentified admirer, and without the permission of Mr. Meredith. The authorized edition of this poem first appeared in 1892.

6323 The Case of General Ople and Lady Camper; The Tale of Chloe. 2 vols., 12mo, wrappers. In a half blue morocco slip case.
New York: John W. Lowell Co, [1890]
First Edition. Neither of these works was reprinted in England until 1894. The above are Nos. 3 and 6 of Lowell's "Westminster" Series.

6324 George Meredith. Some Characteristics. By Richard Le Gallienne. With a Bibliography by John Lane. *Portrait and illustration.* 8vo, buckram, uncut. London, 1890
First Edition. One of 75 copies on Large Paper, autographed by Richard Le Gallienne.

6325 George Meredith. Some Characteristics. By Richard Le Gallienne. With a Bibliography by John Lane. *Portrait and illustration.* 12mo, cloth, uncut. New York, 1890
First Edition, with American imprint.

6326 The Riddle for Men. In the *Paternoster Review* for November 1890. Imp. 8vo, wrappers. London, 1890
First appearance of this poem.

6327 The Riddle of Life. In the *Paternoster Review* for November 1890; A Reading of Life. In the *Critic* for March 1901; The Voyage of the Ophir. In the *Pall Mall Magazine* for May 1901; Meredith Bibliography, 2 parts. In the *English Illustrated Magazine* for February and March 1904. 5 nos., 8vo, wrappers. In a half blue morocco slip case.
First appearance of these articles. London and New York, 1890-1904

6328 George Meredith. A Study, by Hannah Lynch. *Portrait on India paper.* Royal 8vo, buckram, gilt top, uncut. London, 1891
First Edition. One of 75 copies.

6329 George Meredith. A Study, by Hannah Lynch. *Portrait.* 12mo, cloth, gilt top, uncut. London, 1891
First Edition.

6330 Modern Love. With Foreword by E. Cavazza. 12mo, Japan vellum wrappers, uncut. Portland: Mosher, 1891
One of 400 copies. The first publication issued by Thomas B. Mosher.

6331 One of Our Conquerors. 3 vols., 12mo, cloth, uncut. London, 1891
First Edition. Fine copy.

6332 A Study of Mr. George Meredith. By J. A. Newton-Robinson. In *Murray's Magazine* for December 1891. 8vo, wrappers. In a half brown morocco slip case. London, 1891
First appearance of this study.

6333 Jump to Glory Jane. Edited and Arranged by Harry Quilter. *With 44 designs invented, drawn, and written by Laurence Housman.* 12mo, vellum, gilt top, uncut. London, 1892
First Authorized Edition. One of 100 copies on Van Gelder paper.

6334 Modern Love. A Reprint. To which is added the Sage Enamoured and the Honest Lady. 12mo, cloth, uncut. London, 1892
Second Edition. "Modern Love" is reprinted from the first edition of 1862. The other pieces are here collected from periodicals for the first time.

6335 Poems. The Empty Purse, with Odes to the Comic Spirit, to Youth in Memory, and Verses. 12mo, cloth, uncut. London, 1892
First Edition.

6336 Poems. The Empty Purse, with Odes to the Comic Spirit, to Youth in Memory, and Verses. 12mo, cloth, gilt top. Boston, 1892
First Edition, with American imprint.

6337 The Tragic Comedians. 12mo, cloth. London, 1892
Author's Edition.

6338 Fame's Tribute to Children. *Portraits and numerous facsimiles.* Imp. 8vo, cloth. Chicago, 1893
Among the facsimiles are poems by Meredith, Kipling, and Swinburne, and many letters of French contributors.

6339 George Meredith as a Journalist. By F. Dolman. In the *Red Review* for March 1893; A Knightly Pen (An Essay on Meredith), by Harriet Waters Preston. In the *Atlantic Monthly* for October 1902; George Meredith. By Henry Copley Greene. In the *Atlantic Monthly* for June 1907; A Note on George Meredith's Photograph. In the *Metropolitan Magazine* for October 1906. 4 nos., 8vo, wrappers, uncut. In a half blue morocco slip case. First appearance of these articles. New York, 1893-1907

6340 Rhoda Fleming. 12mo, cloth. Boston, 1893
Author's Edition.

6341 George Meredith. Some Characteristics. By Richard Le Gallienne. With a Bibliography by John Lane. *Portrait and illustration.* 12mo, cloth, uncut (covers and a few leaves stained). London, 1894

6342 Lord Ormont and his Aminta. 3 vols., 12mo, cloth. London, 1894
First Edition. One of 1500 copies.

6343 The Tale of Chloe: The House on the Beach: The Case of General Ople and Lady Camper. *Portrait and illustration.* 8vo, boards, vellum back, uncut. London, 1894
First Edition. One of 250 copies on Large Paper.

6344 The Tale of Chloe: The House on the Beach: The Case of General Ople and Lady Camper. 12mo, cloth, uncut. London, 1894
First Edition.

6345 The Tale of Chloe: The House on the Beach: The Case of General Ople and Lady Camper. *Portrait and illustration.* 12mo, cloth, uncut.
First Edition, with American title-page. New York, [1894]

6346 The Amazing Marriage. 2 vols., 12mo, cloth, uncut.
First Edition. Westminster, 1895

6347 The Amazing Marriage. In *Scribner's Magazine* from January to December 1895. 12 nos., 8vo, wrappers, uncut. In two half brown morocco slip cases. New York, 1895
Complete Series.

6348 The Amazing Marriage. In *Scribner's Magazine* from January to December 1895. 8vo, half blue morocco, gilt top. [New York, 1895]
The complete work extracted from the magazine.

6349 The Amazing Marriage. 2 vols., 12mo, cloth. New York, 1895
First American Edition.

6350 The Amazing Marriage. 2 vols., 12mo, cloth, uncut.
Second Edition. Westminster, 1896

6351 The Amazing Marriage. 12mo, cloth, uncut. Westminster, 1896
Second Edition in one volume.

6352 Works. *Portrait.* 36 vols., 8vo, cloth, gilt tops, uncut, and volume of plates. Together 37 vols. Westminster, 1896-1911
One of 1025 copies. A complete set of the De Luxe Constable Edition, out of print and scarce. Includes the additional volumes: Poems; Miscel-

laneous Prose; Celt and Saxon; and Bibliography and Various Readings. As an Edition de Luxe of Meredith's works, this set of 37 volumes is worthy to rank with the Edinburgh Stevenson. The complete set is almost as fresh as when issued.

6353 An Essay on Comedy. 12mo, buckram, uncut. Westminster, 1897
First Edition.

6354 An Essay on Comedy. 12mo, cloth, gilt top, uncut. New York, 1897
First American Edition.

6355 Mémoires de la Comtesse Potocka (1794-1820). Publiés par Casimir Stryienski. *Avec un portrait en héliogravure et un fac-simile d'autographe.* 8vo, wrappers, uncut. In a half gray morocco slip case. Paris, 1897
George Meredith's copy, with his library label. With marginal note in Meredith's autograph on page 66, and marginal lines on several pages.

6356 Selected Poems. 12mo, half crushed crimson levant morocco, gilt top, uncut. Westminster, 1897
First Edition. The Author's copy, with his autograph on title.

6357 Selected Poems. 12mo, buckram, uncut. London, 1897
First Edition.

6358 Selected Poems. *Portrait.* 12mo, cloth, gilt top, uncut.
First American Edition. New York, 1897

6359 In the Republic of Letters. By W. Macneile Dixon. 12mo, cloth, gilt top, uncut. London, 1898
First Edition. Contains "The Poetry of George Meredith."

6360 Modern Love. Narrow 12mo, Japan vellum boards, uncut.
One of 100 copies on Japan vellum. Portland: Mosher, 1898

6361 Modern Love. Narrow 12mo, Japan vellum boards, uncut.
One of 925 copies on Van Gelder paper. Portland: Mosher, 1898

6362 Napoléon. In *Cosmopolis* for April 1898. 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1898
First appearance of this poem.

6363 The Nature Poems of George Meredith. *With 20 full-page pictures in photogravure, and an etched frontispiece by William Hyde.* Imp. boards, vellum back, uncut. Westminster, 1898
First Edition. One of 150 copies on Large Paper, signed by the artist.

6364 The Nature Poems of George Meredith. *With 20 full-page pictures in photogravure by William Hyde.* Royal 8vo, buckram, uncut.
First Edition. One of 375 copies. Westminster, 1898

6365 Odes in Contribution to the Song of French History. 12mo, buckram, uncut. Westminster, 1898
First Edition. With the T. Tileston Wells bookplate.

6366 Odes in Contribution to the Song of French History. 8vo, cloth, gilt top, uncut. New York, 1898
First American Edition.

6367 Selected Poems. 16mo, boards, vellum back, gilt top, uncut.
Reprinted, Pocket Edition. Westminster, 1898

6368 The Tale of Chloe. An Episode in the History of Beau Beamish. Narrow 12mo, Japan vellum boards, uncut. Portland: Mosher, 1899
One of 100 copies on Japan vellum.

6369 The Night Walk. In the *Cornhill Magazine* for August 1899; The Hueless Love. In the *New Liberal Review* for April 1901; A Reading of Life. In the *Monthly Review* for April 1901. 3 nos., 8vo, wrappers. In a half blue morocco slip case. New York and London, 1899-1901
First appearance of these poems.

6370 George Meredith. Some Characteristics. By Richard Le Gallienne. With a Bibliography by John Lane. *Portrait and illustration.* 12mo, cloth, uncut. London, 1900
Fifth Edition, revised.

6371 The May Book. Compiled by Mrs. Aria in Aid of Charing Cross Hospital. *Illustrated.* 4to, cloth. London, 1901
First Edition. Contributions by George Meredith, Henry James, Austin Dobson, Gosse, Hardy, Henley, Max Beerbohm, Richard Le Gallienne, and others.

6372 A Reading of Life. In the *Monthly Review* for March 1901. Royal 8vo, half brown morocco, gilt top, uncut. London, 1901
First appearance of this poem. Contains also Arthur Symons' "A Study of Toledo."

6373 A Reading of Life. In the *Monthly Review* for March 1901. 8vo, wrappers. In a half brown morocco slip case. London, 1901
First appearance of this poem.

6374 A Reading of Life with Other Poems. 12mo, buckram, uncut.
First Edition. Westminster, 1901

6375 A Reading of Life with Other Poems. 12mo, cloth, gilt top, uncut.
First American Edition. New York, 1901

6376 The Conception of Nature in the Poems of George Meredith. By F. Melian Stawell. In the *International Journal of Ethics* for April 1902; Mr. Meredith's Poems. By G. M. Trevelyan; The Optimism of Browning and Meredith. By A. C. Pigou; Optimism and Mr. Meredith. By G. M. Trevelyan. In the *Independent Review* for July 1904, and May and July 1905; Mr. Meredith on Religion. By James Moffatt. In the *Hibbert Journal* for July 1905. 5 nos., 8vo, wrappers. In a half blue morocco slip case.
First appearance of these articles. London, 1902-5

6377 George Meredith. An Essay towards Appreciation. By Walter Jerrold. *Portrait.* 12mo, cloth, gilt top, uncut. London, 1902
First Edition.

6378 Lady Duff Gordon's Letters from Egypt. Revised Edition. With Memoir by her Daughter Janet Ross. New Introduction by George Meredith. *Illustrations*. 8vo, cloth, gilt top, uncut. London, 1902
First Edition.

6379 The Four Georges. By W. M. Thackeray. With an Introduction by George Meredith. *Portrait*. 16mo, cloth, gilt top, uncut
London, [1903]

6380 The Four Georges. By W. M. Thackeray. With an Introduction by George Meredith. *Portrait*. 16mo, limp morocco, gilt top, uncut.
London, [1903]

6381 Poems. 2 vols., 16mo, cloth, gilt tops. New York, 1903

6382 Sir Leslie Stephen. In *The Author* for April 1904. Small 4to, wrappers.
London, 1904

6383 Nature Lessons from George Meredith. By Henry S. Salt. In the *Humane Review* for January 1904; The Optimism of Browning and Meredith. By A. C. Pigou; Optimism and Mr. Meredith. By G. M. Trevelyan. In the *Independent Review* for May and July 1905; George Meredith. By Henry Copley Greene. In the *Atlantic Monthly* for June 1907; and others. 14 pieces bound in a royal 8vo, half morocco volume. 1904-7
First appearance of these articles. The other unmentioned periodicals contain critical essays on Swinburne, Lionel Johnson, H. G. Wells, etc.

6384 The Japanese Spirit. By Okakura-Yoshisaburo. With an Introduction by George Meredith. 12mo, cloth, uncut. London, 1905
First Edition.

6385 Mr. Meredith on Religion. By James Moffatt. In the *Hibbert Journal* for July 1905. 8vo, cloth, gilt top, original wrappers bound in.
London, 1905

6386 According to Meredith. By Mrs. Belloc Lowndes. In the *Fortnightly Review* for July 1906. 8vo, cloth, gilt top, original wrappers bound in (with stamp on front wrapper, "Editorial Room File.").
New York, 1906

6387 The Meredith Pocket Book. 32mo, limp morocco, gilt top, uncut (rubbed). London, 1906
First Edition.

6388 The Meredith Pocket Book. 32mo, limp morocco, gilt top, uncut (rubbed). New York, 1906
First American Edition.

6389 The Poetry and Philosophy of George Meredith. By George Macaulay Trevelyan. 12mo, cloth, uncut. London, 1906
First Edition.

6390 Bibliography of the Writings in Prose and Verse of George Meredith. Compiled by Arundell Esdaile. *Portrait*. 12mo, boards, uncut.
First Edition. London, 1907

6391 The Collected Poems of Dora Sigerson Shorter. With an Introduction by George Meredith. 12mo, cloth, gilt top, uncut. London, 1907
First Edition.

6392 George Meredith; The Poetry of George Meredith. Both by Professor Pelham Edgar. In the *National Review* for September and November 1907. 2 nos., 8vo, wrappers. In a half blue morocco slip case. London, 1907

6393 George Meredith, Novelist, Poet, Reformer. By M. Sturge Henderson. *Portrait.* 12mo, boards, cloth back. London, [1907]
First Edition.

6394 The Novels of George Meredith. By Elmer James Bailey. *Portrait.* 12mo, cloth, gilt top. New York, 1907
First American Edition.

6395 The Poetry of George Meredith. By Professor Pelham Edgar. In the *National Review* for November 1907. 8vo, wrappers. In a half brown morocco slip case. London, 1907

6396 The Wild Rose. In *Scribner's Magazine* for December 1907. 8vo, half morocco, gilt top, uncut, original wrappers bound in. New York, 1907

6397 The Wild Rose. In *Scribner's Magazine* for December 1907. 8vo, wrappers. In a half blue morocco slip case. New York, 1907

6398 Aspects of George Meredith. By Richard H. P. Curle. *With a portrait after the painting by G. F. Watts.* 12mo, cloth, gilt top. London, 1908
First Edition.

6399 The Call. In the *Oxford and Cambridge Review* for Midsummer Term 1908. 8vo, wrappers. In a half brown morocco slip case. London, 1908
First appearance of this poem.

6400 George Meredith and the World's Advance. By G. W. Harris. In the *Independent* for February 1908. 8vo, cloth, original wrappers bound in. New York, 1908

6401 Il y a Cent Ans. In *The Flag.* Small 4to, wrappers. In a half blue morocco slip case. [London, 1908]
Contains also Kipling's "The Marred Drives of Windsor," and contributions by Alfred Austin, Robert Hichens, and others.

6402 The Novels of George Meredith. By Elmer James Bailey. *Portrait.* 12mo, cloth. London, 1908
First English Edition, published a year later than the American edition.

6403 Woodland Peace. In the *Odd Volume* for 1908. Small 4to, wrappers, uncut. In a half brown morocco slip case. London, 1908
Contains also Austin Dobson's "The Squire of Vauxhall," and contributions by G. K. Chesterton, R. L. Stevenson, and others. With colored and other illustrations by Arthur Rackham, George Baxter, C. E. Brock, etc.

6404 The British Academy. The Tercentenary of Milton's Birth. Inaugural Meeting at the Theatre, Burlington Gardens, Tuesday, December 8, 1908. 8vo, wrappers. In a half brown morocco slip case. London, [1909]
Contains the first appearance of Meredith's poem "Milton."

6405 George Meredith: Some Recollections. By Edward Clodd. In the *Fortnightly Review* for July 1909. 8vo, half brown morocco, gilt top, uncut, original wrappers bound in. New York, 1909
Contains also John C. Bailey's "Meredith's Poetry."

6406 George Meredith: Some Recollections. By Edward Clodd. In the *Fortnightly Review* for July 1909. 8vo, wrappers, uncut. In a half brown morocco slip case. London, 1909
Contains also John C. Bailey's "Meredith's Poetry."

6407 George Meredith: Some Recollections. By Edward Clodd. In the *Fortnightly Review* for July 1909. 8vo, buckram, gilt top (stamp on front wrapper). London, 1909
Contains also John C. Bailey's "Meredith's Poetry."

6408 George Meredith. Some Early Appreciations. Selected by Maurice Buxton Forman. 12mo, cloth. London, 1909
First Edition. With the Forman bookplate.

6409 George Meredith. Some Early Appreciations. Selected by Maurice Buxton Forman. 12mo, cloth. New York, 1909
First Edition, with American imprint.

6410 George Meredith's "Chillianwallah." Small 4to, wrappers, uncut. In a half brown morocco slip case.
[Jamaica, Queensborough, New York, 1909]
The first separate edition of Meredith's first published poem. One of 112 copies printed at the Marion Press.

6411 George Meredith's Women. By Romola Piggott. In the *Westminster Review* for December 1909. 8vo, buckram, gilt top, uncut, original wrappers bound in. New York, 1909

6412 George Meredith's Women. By Romola Piggott. In the *Westminster Review* for December 1909. 8vo, wrappers, uncut. In a brown morocco slip case. New York, 1909

6413 George Meredith as Publisher's Reader. By B. W. Matz. In the *Fortnightly Review* for August 1909. 8vo, wrappers. In a half brown morocco slip case. London, 1909
Contains also Laurie Magnus's "Meredith's Poetry."

6414 George Meredith as Publisher's Reader. By B. W. Matz. In the *Fortnightly Review* for August 1909. 8vo, buckram, gilt top, original wrappers bound in (stamp on a few leaves). New York, 1909
Contains also Laurie Magnus's "Meredith's Poetry."

6415 George Meredith in Anecdote and Criticism. By J. A. Hammerton. *Illustrations*. 8vo, cloth, gilt top, uncut. London, 1909
First Edition.

6416 IRELAND. A Poem. In *Scribner's Magazine* for July 1909. 8vo, wrappers, uncut. In a half brown morocco slip case. New York, 1909

6417 JAMES THOMSON ("B.V.") on George Meredith. 12mo, wrappers, uncut. In a half blue morocco slip case. London: Privately Printed, 1909
First Edition. One of 50 copies printed for private circulation.

6418 LAST POEMS. 12mo, buckram, uncut. London, 1909
First Edition.

6419 LAST POEMS. 12mo, cloth, gilt top, uncut. New York, 1909
First American Edition.

6420 NOTE ON MEREDITH. In *Current Literature* for July 1909. 8vo, wrappers. New York, 1909

6421 OBITUARY NOTE on George Meredith. In the *English Review* for June 1909. 8vo, wrappers. In a half brown morocco slip case. London, 1909

6422 POEMS WRITTEN IN EARLY YOUTH (published in 1851). Poems from "Modern Love" (First Edition), and Scattered Poems. 12mo, cloth, uncut. London, 1909
First Edition.

6423 POEMS WRITTEN IN EARLY YOUTH (published in 1851), Poems from "Modern Love" (First Edition), and Scattered Poems. 12mo, cloth, gilt top, uncut. New York, 1909
First American Edition.

6424 TWENTY POEMS. 12mo, buckram, uncut. In a half morocco slip case.
First Edition. One of 25 copies privately printed. Rare. London, 1909

6425 "THE YEARS HAD WORN THEIR SEASON'S BELT." In *Scribner's Magazine* for October 1909. 8vo, wrappers, uncut. In a half brown morocco slip case. New York, 1909

6426 WORKS. *Illustrated with numerous fine photogravure plates.* 27 vols., 8vo, cloth, gilt top, uncut. London: Archibald & Co., 1909-11
Memorial Edition. The complete works of George Meredith, in pristine state, as issued.

6427 CELT AND SAXON. In the *Forum* from January to November 1910. 11 nos., 8vo, wrappers (first number contains library stamp on several leaves, and writing on front wrapper). In a cloth slip case. New York, 1910
Complete Series.

6428 CELT AND SAXON. In the *Fortnightly Review* from January to August 1910. 8 nos., 8vo, wrappers, uncut. In a cloth slip case. New York, 1910
Complete Series.

6429 CELT AND SAXON. Chapters 1-11. In the *Forum* from January to June 1910. 6 nos., 8vo, wrappers. In a half brown morocco slip case. New York, 1910
The January number contains: "A Man of Devon" by John Galsworthy.

6430 CELT AND SAXON. 12mo, cloth, uncut. London, 1910
First Edition.

6431 Celt and Saxon. 12mo, cloth. New York, 1910
First American Edition.

6432 George Meredith. By Percy Lubbock. In the *Quarterly Review* for January 1910. 8vo, wrappers, uncut. In a half brown morocco slip case.
Contains also Roger Fry's "Oriental Art." London, 1910

6433 George Meredith. By Constantin Photiadés. *Portrait and illustration.* 12mo, half brown morocco, gilt top, uncut, original wrappers bound in.
First French Edition. Paris, 1910

6434 Love in the Valley. Square 12mo, vellum wrappers, uncut.
One of 100 copies on Japan vellum. Portland: Mosher, 1910

6435 Meredith's Allegory. The Shaving of Shagpat. Interpreted by James McKechnie. *Facsimile letter.* 8vo, cloth. London, 1910

6436 Miscellaneous Prose. *Facsimile.* 8vo, new wrappers, uncut. In a half brown morocco slip case. New York, 1910
First American Edition, antedating the English edition. Vol. 23 of the "Memorial Edition."

6437 The Sentimentalists. In *Scribner's Magazine* for August 1910. 8vo, wrappers. In a half brown morocco slip case. New York, 1910

6438 The Comic Spirit in George Meredith. An Interpretation by Joseph Warren Beach. 12mo, cloth. New York, 1911
First American Edition.

6439 George Meredith and the Monthly Observer. By Maurice Buxton Forman. *Frontispiece.* 12mo, wrappers, uncut. In a half blue morocco slip case. London, 1911
First Edition. One of 21 copies privately printed.

6440 George Meredith, his Life and Art in Anecdote and Criticism. By J. A. Hammerton. *With 55 illustrations.* Thick 8vo, half vellum, gilt top, uncut. Edinburgh, 1911
Second and Revised Edition.

6441 George Meredith, his Life and Art in Anecdote and Criticism. By J. A. Hammerton. *With 55 illustrations.* 8vo, cloth, gilt top, uncut.
New and Revised Edition. Edinburgh, 1911

6442 First Editions of George Meredith. Being the Description of a Collected Set of his Books, some with Autographic Annotations, etc. 8vo, half brown morocco, gilt top, uncut, with original wrappers bound in.
Compiled by Dodd & Livingston. New York, [1912]

6443 Letters of George Meredith. In *Scribner's Magazine* from August to October 1912. 3 nos., 8vo, wrappers, uncut. In three half brown morocco slip cases. New York, 1912
Complete Series.

6444 Letters of George Meredith. In *Scribner's Magazine* from August to October 1912. 3 nos., 8vo, wrappers, uncut. In a cloth slip case.
Complete Series. New York, 1912

6445 Letters of George Meredith. Collected and Edited by his Son. *Portraits*. 2 vols., 8vo, cloth, gilt tops, uncut. London, 1912
First Edition.

6446 Letters of George Meredith. Collected and Edited by his Son. *Portraits*. 2 vols., 8vo, cloth, gilt tops, uncut. New York, 1912
First American Edition.

6447 Modern Thought in Meredith's Poems. By J. W. Cunliffe. 8vo, half brown morocco, gilt top, uncut, wrappers bound in. Boston, [1912]
First Edition.

6448 The Poetical Works of George Meredith. With some Notes by G. M. Trevelyan. Thick 8vo, buckram, uncut. London, 1912
First Edition. One of 500 copies on Large Paper, autographed by the publisher.

6449 The Poetical Works of George Meredith. With some Notes by G. M. Trevelyan. 8vo, cloth, gilt top, uncut. London, 1912
First Complete Edition in one volume.

6450 The Poetical Works of George Meredith. With some Notes by G. M. Trevelyan. *Portrait*. 8vo, cloth, gilt top. New York, 1912
First American Edition of the complete Poems in one volume.

6451 Works. *Frontispieces*. 24 vols., 8vo, cloth, gilt tops, uncut.
London: The Times Book Club, 1912
Surrey Edition. Printed by T. and A. Constable. New, as issued.

6452 George Meredith: His Life, Genius & Teaching. From the French of Constantin Photiadés, rendered into English by Arthur Price. 8vo, cloth, uncut. London, 1913
First Edition.

6453 Up to Midnight. 12mo, boards, cloth back. Boston, 1913
First Edition.

6454 George Meredith. A Study of his Works and Personality. By J. H. E. Crees. 12mo, cloth. Oxford, 1918
First Edition.

6455 George Meredith and his Relatives. By S. M. Ellis. In the *Fortnightly Review* for April 1912. 8vo, wrappers, uncut. In a cloth slip case.
New York, 1912

6456 George Meredith, his Life and Friends in Relation to his Work. By S. M. Ellis. *Portraits and illustrations*. 8vo, cloth, uncut. London, 1919
First Edition. This book was by an intimate kinsman of Meredith. William M. Meredith, the son of George Meredith, obtained an injunction to restrain the printing and publication of the book. It was withdrawn from circulation, but has been subsequently issued in a much abridged form. It is one of the frankest and fullest revelations of Meredith's forbears and birth ever published, and created a great sensation at the time it was issued. It is extremely rare.

6457 Memories of George Meredith. By Lady Butcher. *With 3 illustrations.* 12mo, cloth, uncut. London, 1919
First Edition.

6458 The Egoist. From the Novel by George Meredith. Arranged for the stage by George Meredith and Alfred Sutro. Small 4to, wrappers, uncut.
London: Privately printed by Clement Shorter, 1920
First Edition. One of 30 copies on English hand-made paper.

6459 Meredith Revisited and Other Essays. By J. H. E. Crees. 4to, cloth, uncut. London, [1921]
First English Edition. The Preface contains two essays upon Meredith—"Meredith Revisited," and "Skeletons in Cupboards" (George Meredith and S. M. Ellis). It is a trenchant criticism of the taste and veracity displayed by Mr. S. M. Ellis in his book on Meredith, "George Meredith: His Life and Friends in Relation to his Work," the publication of which was suppressed at the suit of William M. Meredith, the son of George Meredith.

6460 The Letters of George Meredith to Alice Meynell. With Annotations thereto. 1896-1907. 8vo, boards, cloth back, uncut.
London and San Francisco, 1923
First Edition. One of 850 copies on Ingres Paper, of which 780 were for sale. Laid in is the addressed portion of an envelope in the autograph of E. Meynell.

6461 An Essay on Comedy. Edited, with an Introduction and Notes by Lane Cooper. 12mo, cloth. New York, n.d.
"The Modern Student's Library."

6462 La Guerre telle qu'elle Est (1870-1871). Par Léonce Patry. 12mo, wrappers, uncut. In a half gray morocco slip case. Paris, n.d.
George Meredith's copy, with his library label. Note on fly-leaf reads: "*All the marginal lines against passages in this book were made by George Meredith.*"

6463 Poems, Letters, Articles, and Interviews. In the *Times*, *Daily Mail*, *Pall Mall Gazette*, and other newspapers and periodicals. 128 pieces, various sizes. In three folio half brown morocco slip cases. V.p., v.d.

6464 Original Autograph Manuscript of "Alsace Lorraine, An Ode." Written on 50 pages, oblong quarto, and bound in crushed crimson levant morocco, by Sangorski and Sutcliffe. In a crushed brown levant morocco solander case.
The Complete Manuscript, signed at the beginning, with his address, Box Hill, Dorking.
A distinctly characteristic Manuscript, written in blue ink, many of the corrections appearing to have been made at a later time, as indicated by a change of ink.
A typed transcript, written on 33 pages, quarto, and bound in half crimson levant morocco, accompanies the Manuscript.
A beautiful Manuscript of one of Meredith's greatest poems.
[see illustration]

Alsace-Lorraine. 1

I.

The sister Hours in circles linked,
Daughters of man, of men the mates,
Are gone on flow with the day that winked,
With the night that spanned at golden gates.
Mothers, they leave us, quickening seed;
They bear us grain or flower or weed,
As we have sown; is nought extinct
For them we fill to be our fates.
Life of the breath is but the loan;
Passing death what we have sown.

THE FIRST PAGE OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF GEORGE MEREDITH'S ODE "ALSACE-LORRAINE"

[NUMBER 6464]

6465 Original Autograph Manuscript of "Napoleon, An Ode." Written on 57 pages, quarto. In a crushed brown levant morocco solander case.
The Complete Manuscript, written in blue ink, and having a separate leaf with the title "Napoleon." On this title-page Meredith has written his instructions to the printer:
"Two copies to be sent separately, registered.
No faint lines.
All the lines are of six feet in one line.
Each line perpendicularly in a line from the initial syllable, as in the MS.
George Meredith
Box Hill,
Dorking."
A typed transcript of 51 pages, quarto, with numerous autograph corrections by the author, accompanies the Manuscript.
One of Meredith's greatest poems, and one of the most perfect Meredith manuscripts ever offered.

[see illustration]

PROSPER MERIMEE

[*Novelist, essayist, archæologist, stylist. Senator and Member of the Academy. Born in 1803: died in "the terrible year," 1870. His stories, excluding his youthful audacious supercheries, are the best things of their kind written during his century, in Professor Saintsbury's opinion—"the only nouvelles that can challenge comparison with them being the very best of Gautier, and one or two of Balzac."*]

6467 An Author's Love. Being the Unpublished Letters of Prosper Mérimée's "Inconnue." 2 vols., 8vo, cloth, uncut. London, 1889
First Edition of this translation.

6468 The Novels, Tales and Letters. Edited by George Saintsbury. *Illustrated.* 8 vols., 8vo, cloth, gilt tops, uncut. New York, 1906

6469 Stories. Edited by Arthur Ransome. *Portrait.* 12mo, cloth, uncut.
First Edition in this form, with American imprint. New York, 1908

6470 MERMAID SERIES (THE). The Best Plays of the Old Dramatists. Edited by Havelock Ellis, Arthur Symons, Edmund Gosse, Swinburne, Ernest Rhys, William Archer, and others. *Frontispieces.* 23 vols., 12mo, cloth. London, v.d.
The set comprises the following:
Christopher Marlowe. With a General Introduction by J. A. Symonds. N.d.
Thomas Otway. Unexpurgated Edition. 1888.
John Ford. N.d.
Philip Massinger. 2 vols. N.d.
Thomas Heywood. Unexpurgated Edition. N.d.

Napoleon

I.

Cannon his name,
Cannon his voice, he came.
Who heard of him heard shaken hills,
An earth at quake, to quiet stampede;
Who looked on him beheld the will of wills,
The driver of wild flocks where lions ramped:

THE FIRST PAGE OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF GEORGE MEREDITH'S ODE "NAPOLEON"

[NUMBER 646]

William Wycherley. Unexpurgated Edition. 1893.
Nero and Other Plays. Unexpurgated Edition. N.d.
Beaumont and Fletcher. 2 vols. N.d.
William Congreve. N.d.
Webster and Tourneur. N.d.
Thomas Middleton. Unexpurgated Edition. 2 vols. N.d. and 1890.
Shirley. Unexpurgated Edition. N.d.
Thomas Dekker. 1894.
Ben Jonson. 3 vols. N.d.
Richard Steele. 1894.
George Chapman. 1895.
Sir John Vanbrugh. 1896.
George Farquhar. N.d.

LEONARD MERRICK

[*Leonard Miller (he took the surname of Merrick by deed poll) was born in London, 1864, and educated at private schools and Brighton College. One of the cleverest and most delightful novelists of the day, he seems to have a special intimacy with women. A friend of Professor Tyrrell's told him: "Mr. Merrick seemed so near to me as I read his book ('The Man Who Understood Women'), that it embarrassed me to remember I was in a dressing gown and my hair was down."*]

6471 While Paris Laughed. 12mo, cloth, pictorial end-papers.
First Edition. London, [1918]

6472 A Chair on the Boulevard. With an Introduction by A. Neil Lyons. 12mo, cloth. London, n.d.

6473 Cynthia. With an Introduction by Maurice Hewlett. 12mo, cloth.
First Edition. London, n.d.

6474 The Man Who Was Good. With an Introduction by J. K. Prothero. 12mo, cloth. London, n.d.

6475 The Man Who Understood Women, and Other Stories. With an Introduction by W. J. Locke. 12mo, cloth. London, n.d.

6476 One Man's View. With an Introduction by Granville Barker. 12mo, cloth. London, n.d.

6477 The Position of Peggy Harper. With an Introduction by Arthur [Wing] Pinero. 12mo, cloth. London, n.d.

6478 When Love Flies Out of the Window. With an Introduction by W. Robertson Nicoll. 12mo, cloth. London, n.d.

6479 The Worldlings. With an Introduction by Neil Munro. 12mo, cloth. London, n.d.

6480 MERRIMAN (ROGER BIGELOW). The Rise of the Spanish Empire in the Old World and in the New. *Maps.* 2 vols., 8vo, uncut.
First Edition. New York, 1918

6481 MERRYMAN (BRYAN). Cúirt an Meadon Oidĉe. [Text in Irish, Introduction and Notes in English.] *Portrait.* 8vo, boards, linen back, uncut. Dublin, 1912
First Edition.

6482 [MERYON (CHARLES).] The Etchings of Charles Méryon. [With an Essay by Hugh Stokes.] *Many reproductions.* Royal 8vo, boards, cloth back, gilt top. London, n.d.
First Edition.

6483 [MEŠTROVIĆ.] Meštrović and Serbian Sculpture. By A. Yusuf Ali. Square 16mo, wrappers, uncut. London, 1916
First Edition.

6484 METCHNIKOFF (ELIE). The Prolongation of Life. English Translation Edited by P. Chalmers Mitchell. *Illustrated.* 8vo, cloth. New York, 1908
First American Edition of this translation.

6485 MEYER (ARNOLD). Jesus or Paul. Translated by J. R. Wilkinson. 12mo, cloth, gilt top, uncut. London, 1909
First Edition of this translation.

KUNO MEYER

[*Professor of German and Hon. Reader in Celtic at the University of Liverpool; Todd Professor in the Celtic Languages in the Royal Irish Academy, Dublin; MacCallum Lecturer in Celtic at the University of Glasgow. Born at Hamburg, December 1858; educated at the Gelehrtenschule of the Johanneum, Hamburg; studied Germanic and Celtic Philology at the University of Leipzig for four years. He went to England in 1884 as Lecturer in the Teutonic Languages at University College, Liverpool; founded the Zeitschrift für Celtische Philologie in 1895, and from then until his death was actively engaged—with an intermission for other activities in wartime—in promoting the study of the Old Irish language and literature.*]

6486 MERUGUD UILIX MAICC LEIRTIS. The Irish Odyssey. Edited with English Translation, Notes, and Glossary. 12mo, cloth. London, 1886
First Edition.

6487 THE VISION OF MACCONGLINNE. A Middle-Irish Wonder Tale. Edited with a Translation (based on W. M. Hennessy's), Notes, and a Glossary. With an Introduction by Wilhelm Wollner. 12mo, cloth, uncut.
First Edition. London, 1892

6488 ZEITSCHRIFT FÜR CELTISCHE PHILOLOGIE. Herausgegeben von Meyer und L. Chr. Stern. 7 vols., half brown morocco, gilt top, uncut, wrappers bound in. Halle, 1897-1910

6489 KING AND HERMIT. Being an Irish Poem of the Tenth Century Edited and Translated. 12mo, wrappers. London, 1901
First Edition.

6490 SELECTIONS from Ancient Irish Poetry. 12mo, cloth, gilt top, uncut.
First Edition. London, 1911

6491 Learning in Ireland in the Fifth Century, and the Transmission of Letters. 8vo, wrappers. Dublin, 1913
First Edition.

6492 Selections from Ancient Irish Poetry. 12mo, cloth, gilt top, uncut. Second Edition. London, 1913

6493 King and Hermit: Being an Irish Poem of the Tenth Century. 1901; Liadain and Curithir: An Irish Love-Story of the Ninth Century. 1902; Four Old-Irish Songs of Summer and Winter. 1903. Translated and Edited. 3 vols., 8vo, wrappers, as issued. In a half brown morocco slip case. London, v.d.
First Editions.

ALICE CHRISTIANA MEYNELL

[*Daughter of T. J. Thompson; born 1850. Her early life was spent chiefly in Italy, and she was educated by her father. In 1877 she married the well-known Catholic journalist and author Wilfrid Meynell, the friend and editor of Francis Thompson. Mrs. Meynell wrote regularly in prose for the National Observer under W. E. Henley's editorship and later for the Pall Mall Gazette, the Saturday Review, etc. Her first volume of verse, "Preludes" (1875), illustrated by her sister Elizabeth, afterwards Lady Butler, attracted little public attention, but was warmly praised by Ruskin. It contains her finest poem, "Renouncement." After a long interval, her "Poems" (1893), including much of the earlier "Preludes," brought her at last more definitely before the public; and eight years afterwards came another slender book of delicate verse, "Later Poems." Her editorial work included (1896) the "Poems of Pathos and Delight" of her intimate friend Coventry Patmore, who found her own poetry not quite "classical," and preferred her prose. Her essays are certainly remarkable for their fineness of culture, and their curious restraint of style. She died in 1923.*]

6494 Preludes. By A. C. Thompson. *With Illustrations and Ornaments by Elizabeth Thompson.* 12mo, cloth. London, 1875
First Edition. Mrs. Meynell's first book, written during her girlhood. With the slip of Errata.

6495 Poems. 8vo, buckram, uncut. London, 1893
First Edition. One of 50 copies on Large Paper, signed by the author. Scarce.

6496 Poems. 12mo, buckram, uncut. London, 1893
First Edition. One of 550 copies.

6497 The Rhythm of Life, and Other Essays. 8vo, buckram, uncut. London, 1893
First Edition. One of 50 copies on Large Paper, signed by the author. Scarce.

6498 The Rhythm of Life, and Other Essays. 12mo, buckram, uncut.
First Edition. London, 1893

6499 The Colour of Life, and Other Essays on Things Seen and Heard. 12mo, buckram, uncut. London, 1896
First Edition.

6500 Poems. 12mo, buckram, uncut. London, 1896
Third Edition.

6501 The Poetry of Pathos & Delight. From the Works of Coventry Patmore. Passages Selected by Alice Meynell. *Portrait.* 12mo, cloth, uncut.
First Edition. London, 1896

6502 The Children. *Title-page and cover design by Charles Robinson.* 12mo, cloth, uncut. London, 1897

6503 The Flower of the Mind. A Choice among the best Poems. Thick 12mo, limp boards, gilt top, uncut. London, 1898
One of 250 bound copies of the special reissue.

6504 London Impressions. *Etchings and Pictures in Photogravure, by William Hyde,* and Essays by Mrs. Meynell. Small folio, vellum, gilt top, uncut.
First Edition. Westminster, 1898

6505 The Spirit of Place, and Other Essays. 12mo, buckram, uncut.
First Edition. London, 1899

6506 The Confessions of Saint Augustine. Edited by Temple Scott. With an Introduction by Alice Meynell. 12mo, vellum, gilt top, uncut.
First Edition with this Introduction. London, 1900

6507 John Ruskin. 12mo, cloth. Edinburgh, 1900
First Edition.

6508 Later Poems. 12mo, cloth, uncut. London, 1902
First Edition.

6509 Two Childhoods. In the *Monthly Review* for November 1903. 8vo, wrappers, uncut. In a half brown morocco slip case. London, [1903]

6510 The Work of John S. Sargent. With an Introduction by Mrs. Meynell. *Many reproductions.* Imp. folio, cloth, gilt top, uncut. London, 1903
First Edition.

6511 Ceres' Runaway, & Other Essays. 12mo, cloth, gilt top.
First Edition. London, n.d. [1910]

6512 Ceres' Runaway, & Other Essays. 12mo, cloth, gilt top.
First Edition, with American imprint. New York, 1910

6513 Christ in the Universe. In the *Fortnightly Review* for October 1911. 8vo, wrappers, uncut. In a cloth slip case. New York, [1911]

6514 Mary, the Mother of Jesus: An Essay. *Illustrated by R. Anning Bell.* 4to, vellum, gilt top, uncut. London, 1912
First Edition. One of 250 copies on Large Paper.

6515 Childhood. 12mo, cloth, gilt top, uncut. New York, [1913]
First American Edition.

6516 Poems. *Portrait.* 8vo, boards, linen back, uncut. London, 1913
First Collected Edition. One of 250 copies on Large Paper.

6517 Poems. *Portrait.* 12mo, buckram, gilt top, uncut. London, 1913
First Collected Edition.

6518 Essays. *Frontispiece.* Small 4to, boards, linen back, uncut. London, 1914
First Edition. One of 250 copies on Large Paper.

6519 Essays. *Frontispiece.* 12mo, buckram, gilt top, uncut. London, 1914
First Edition.

6520 A Father of Women, and Other Poems. 12mo, wrappers, uncut.
First Edition. London, 1917

6521 The Second Person Singular, and Other Essays. 12mo, cloth, uncut.
First Edition. London, 1921

6522 The Second Person Singular, and Other Essays. 12mo, cloth, uncut.
Second Impression. London, 1922

6523 Children of the Old Masters (Italian School). *Many reproductions.* 4to, cloth, gilt top, uncut. New York, n.d.
First Edition, with American imprint. With the autograph of John La Farge on half-title.

6524 Hearts of Controversy. 12mo, cloth, gilt top, uncut. New York, n.d.
First Edition, with American imprint.

6525 Poems. By Samuel Taylor Coleridge. With an Introduction by Alice Meynell. *Portrait.* 16mo, cloth, gilt top, uncut. London, n.d.
First Edition with this Introduction.

6526 Poems on the War. Small 4to, wrappers. In a half blue morocco slip case. N.p., n.d.
First Edition. One of 20 copies printed and signed by Clement Shorter.

6527 A Seventeenth Century Anthology. With an Introduction by Alice Meynell. *Portrait.* 16mo, limp morocco, gilt top, uncut. London, n.d.
First Edition.

6528 Symmetry and Incident; Two Children; The Thames; The English Women-Humorists. In the *Fortnightly Review* for November 1894; the *Monthly Review* for November 1903; the *Atlantic Monthly* for October 1904; and the *North American Review* for December 1905. 4 nos., 8vo, wrappers, uncut. In a half brown morocco slip case. V.p., v.d.

6529 MEYNELL (VIOLA). George Eliot. *Portrait.* 12mo, cloth.
First Edition, with American title-page. Chicago, 1913

6530 [MEYNELL (WILFRID).] The Child Set in the Midst. By Modern Poets. *Facsimile.* 12mo, limp cloth, gilt top, uncut. London, n.d.
First Edition.

6531 MEYNELL (VIOLA, OLIVIA, MONICA, AND FRANCIS). Eyes of Youth. A Book of Verse by Padraic Colum, Shane Leslie, Viola Meynell, Ruth Lindsay, Hugh Austin, Judith Lytton, Olivia Meynell, Maurice Healy, Monica Saleeby & Francis Meynell. With four early Poems by Francis Thompson, & a Foreword by Gilbert K. Chesterton. 12mo, boards, cloth back, uncut. London, [1911]
Second Edition. One of 500 copies.

6532 MICHAELIS (KARIN). The Dangerous Age. Letters and Fragments from a Woman's Diary. Translated with an Introduction by Marcel Prévost. 12mo, cloth, uncut. London, 1912
First English Edition of this translation. With caustic notes pencilled on some margins.

RICHARD MIDDLETON

[*A poet who found the adventure of literature a little too difficult to be continued. His work appeared in various journals of the day—Vanity Fair, which first gave him an opportunity and recognized his genius; the Academy; the English Review. He was pagan and poor; the appreciation that was his right was denied, except by a few; life gave him little enjoyment, in spite of his "passionate search"; the cosmic riddle perplexed and hurt him, though he seemed to take the easiest way of quiet acquiescence. He was a fine critic: "at twenty-five he stood as an equal among the foremost men of his time in knowledge of thought and of life, and was among the first of living singers in natural endowment." He loved the unartificial in humanity. "I feel drawn," he wrote, "towards young children and people who are simple and kindly and not too clever." The last nine months of his life were spent in almost complete isolation at Brussels, and a bottle of laudanum solved his earthly problems. He was twenty-nine when he died, December 1, 1911, leaving poetry and prose of a high order—Arthur Machen might have written the first story in "The Ghost Ship."*]

6533 The Day Before Yesterday. 12mo, cloth. London, 1912
First Edition.

6534 The Ghost Ship, & Other Stories. With an Introduction by Arthur Machen. 12mo, cloth. New York, 1912
First Edition.

6535 Poems & Songs. [First and Second Series.] With Introductions by Henry Savage. 2 vols., 12mo, cloth. London, 1912
First Edition.

6536 Monologues. 12mo, cloth. London, [1913]
First Edition.

6537 Richard Middleton: The Man and his Work. By Henry Savage. *Illustrated.* 8vo, cloth, uncut. London, [1922]
First Edition.

6538 MIDDLETON (THOMAS). Works. Edited by A. H. Bullen. 8 vols., 8vo, cloth, uncut. London, 1885
One of the best and most complete editions of Middleton's Works, the name of the Editor being sufficient warrant for that statement.

6539 MIDHAT PASHA. The Life of Midhat Pasha. Derived from Private Documents and Reminiscences, by his Son, Ali Haydar Midhat Bey. *Portraits*. 8vo, cloth, uncut. London, 1903
First Edition.

6540 MILIUKOV (PAUL). Bolshevism: An International Danger. Its Doctrine and Its Practice through War and Revolution. 8vo, cloth.
First Edition, with American imprint. New York, 1920

6541 MILL (JOHN STUART—the famous logician, philosopher and economist). Letters. Edited, with an Introduction, by Hugh S. R. Elliot. With a Note on Mill's Private Life, by Mary Taylor. *Portraits*. 2 vols., 8vo, cloth, uncut. London, 1910
First Edition.

6542 ——On Liberty. 1859 (*First Edition*); Thoughts on Parliamentary Reform. 1859; Dissertations and Discussions. 4 vols. 1867-75 (the last 2 vols. are *First Editions*); Inaugural Address Delivered to the University of St. Andrews. 1867; The Subjection of Women. 1869; Chapters and Speeches on the Irish Land Question. 1870. Together 9 vols., 8vo and 12mo, cloth (one vol. in boards), uncut (one vol. shaken). London, v.d. With H. Buxton Forman's autograph and bookplate in each volume. With an A.L.s. from Mill laid in.

6543 MILLAIS (SIR JOHN EVERETT). Life and Letters. By his Son, John Guille Millais. *Many reproductions in half-tone and gravure, facsimile letters, etc.* 2 vols., 8vo, cloth, uncut, *and imp. 8vo portfolio of duplicate gravures*. Together 3 vols. London, 1899
First Edition. One of 360 copies.

6544 ——John Everett Millais: His Art and Influence. By A. L. Baldry. *Many reproductions*. 12mo, cloth, gilt top (stucco, loose as usual).
First Edition. London, 1899

EDNA ST. VINCENT MILLAY

[*Born at Rockland, Maine. A.B., Vassar, 1917. While still in her teens she wrote her first long poem, "Renascence"—a remarkable piece of work, with a freshness and lyric power that promised great things for the future. The promise is being fulfilled: year by year she has written poems with a rare singing quality, but also with something deeper and more significant than melody or rhythm alone. Her undertones are curiously reminiscent: her personality lingers in her most impersonal lines.*

Miss Millay, who recently returned from a prolonged visit to Europe, and especially Paris, was awarded the Pulitzer Prize for Poetry in 1923. She is one of the few true poets who have appealed to a large as well as a limited public. She is keenly interested

in the theatre, both as author and player—her beautiful, ironic little fantasy "Aria da Capo" has already been successfully presented. She also writes very unusual stories and sketches, derived partly from experience and partly from intuition.]

6545 RENASCENCE, and Other Poems. 12mo, boards, uncut. In a half blue morocco slip case. New York, 1917
First Edition. One of fifteen copies printed on Japan vellum and signed by the author.

6546 RENASCENCE, and Other Poems. 12mo, cloth, uncut. New York, 1917
First Edition, of which only seven hundred copies were printed on Glaslon hand-made paper.

6547 ARIA DA CAPO. A Play in One Act. 12mo, cloth, uncut. New York, 1921
First Edition.

6548 A FEW FIGS FROM THISTLES. Poems and Sonnets. 12mo, wrappers. New and Enlarged Edition. New York, 1921

6549 THE LAMP AND THE BELL. A Drama in Five Acts. 12mo, wrappers. *First Edition.* New York, 1921

6550 THE LAMP AND THE BELL. A Drama in Five Acts. 12mo, boards. *First Edition* in boards. New York, 1921

6551 SECOND APRIL. 12mo, cloth, uncut. New York, 1921
First Edition.

6552 TWO SLATTERNS AND A KING. A Moral Interlude. 12mo, wrappers. *First Edition.* Cincinnati, [1921]

6553 MILLER (J. H. D.). Clericalised Education in Ireland. A Plea for Popular Control. Part I. 12mo, wrappers. Dublin, 1907

6554 [MILLER (JOAQUIN).] A Rare First Edition. Being the Story of Joaquin Miller's Pacific Poems (1871), of which only two copies are at present known. 16mo, wrappers, uncut. Chicago: Walter M. Hill, 1915
First Edition. One of 100 copies, signed by the publisher.

6555 MILLER (LEO E.). In the Wilds of South America. *Illustrations and map.* 8vo, cloth. New York, 1919
First Edition.

6556 [MILLET (JEAN-FRANÇOIS—the great French painter, and revealer on canvas of peasant life). Jean-François Millet: Peasant and Painter. Translated by Helena de Kay from the French of Alfred Sensier. *Illustrated.* 4to, cloth, gilt top, uncut. London, 1881
First Edition of this translation.

6557 ——Jean François Millet: His Life and Letters. By Julia Cartwright. *Reproductions.* Imp. 8vo, buckram, gilt, gilt top, uncut (shaken).
First Edition. One of 50 copies on Large Paper. London, 1896

6558 MILLIGAN (ALICE). The Last Feast of the Fianna. A Dramatic Legend. 12mo, wrappers. London, 1900
First Edition.

6559 ——Hero Lays. 12mo, buckram, gilt top, uncut. Dublin, 1908
First Edition.

6560 MILROY (SEAN). Memories of Mountjoy. 12mo, wrappers.
First Edition. Dublin, 1917

JOHN MILTON

[*Born in London, 1608, the son of a music-loving scrivener who had been educated at Oxford (where he turned Protestant) and the grandson of a sturdy Catholic yeoman. Young Milton was carefully educated. When he was ten years of age his tutor was Thomas Young, who afterwards became Master of Jesus College, Cambridge. The boy passed on to St. Paul's School, and then to Christ's College, Cambridge, where he stayed for more than seven years. He took his B.A. degree at the age of twenty: his reputation for scholarship and literary genius, extraordinary even then, was more than confirmed during the remaining three and a half years of his residence in Cambridge. He had abandoned his original intention of taking holy orders: he was disgusted with the system that Laud was building up. He decided to dedicate himself wholly to scholarship and literature. His father had retired from his prosperous business, and was spending his declining years at Horton, a small village in Buckinghamshire. There, in pleasant rural retirement, Milton went through a systematic course of reading, chiefly in the Greek and Latin classics.*

It is an interesting fact that his first public appearance in the world of English letters was in a place so distinguished as the Second Folio of Shakespeare (1632): his enthusiastic eulogy of the Master was one of three anonymous pieces prefixed to this edition. "Comus," the most important of his minor poems, was written as "A Masque presented at Ludlow Castle, 1634, on Michaelmas night, before John Earl of Bridgewater, Lord President of Wales." It was not published until 1637, when it appeared as a small quarto of 35 pages, without the author's name. In this year he wrote his matchless pastoral monody "Lycidas," in memory of Edward King, an old St. Paul's boy who had followed him to Cambridge. In 1638 he commenced his long European tour, during which he found near Florence the great Galileo, then old and blind, and still nominally a prisoner for his astronomical heresy.

The poet returned home after sixteen months, meditating an epic which should include the whole cycle of Arthurian legend. He abandoned the idea, and wavered between Biblical themes and heroic historic subjects. In the meantime he became absorbed in the controversies of that troubled time, and dismissed his Muse in order to take part mightily in prose-polemics. In 1643, when he was in his thirty-fifth year, he married a girl half his age: she left him immediately after the honeymoon, and Milton shocked London with a vigorous pamphlet arguing that incompatibility of character or contrariety of mind is a perfectly just reason for divorce; a reconciliation was effected, however, two years later, after the King's ruinous defeat at Naseby. When the King was beheaded in 1649, the first Englishman of mark outside Parliament to attach himself to the new republic was John Milton. His reward was the secretaryship for foreign tongues to the

Council of State—a post more generally known as the Latin secretaryship, Latin being then the official language of written diplomacy. His new duties did not help his already failing eyesight, and in the sp.ing of 1652 he became totally blind. He was only in his forty-fourth year. He continued to hold his post, however, though much of the routine work was done for him by assistants. Opposed as he was to tyranny, he supported Cromwell during the whole of his autocratic protectorate: "our chief of men," he had called him in his great sonnet; and this king, at least, could do no wrong—except in his ecclesiastical policy, which must have sorely grieved the earnest theorist. Milton protested vehemently against the recall of the Stuarts, and how he escaped the scaffold at the Restoration remains a mystery: he was taken into custody by order of the Commons, but the Indemnity Bill did not exclude him from grace, and he was released afte, paying the exorbitant fees of the serjeant-at-arms.

To secure some orderliness in his home, where his neglected daughters were beginning to retaliate, he married again (for the third time: the years had brought changes). "Paradise Lost" was gradually completed—in ten Books: the rearrangement into twelve came with the second edition. The copyright was disposed of to Samuel Simons, printer, for £5 down, and three contingent payments of the same amount after the sale of three editions of 1300 copies each. Amazing prodigality! The great epic brought him, however, new celebrity and honor. He continued to work during his remaining years, dying in 1674 of "gout struck in." He was buried in the church of St. Giles, Cripplegate, which therefore holds the ashes of one of the four greatest Englishmen in the domain of letters, according to the general reckoning—Chaucer, Shakespeare, Milton, Shelley. His widow survived him for no less than fifty-three years.]

6561 Poetical Works. Edited, with Memoir, Introductions, Notes, and an Essay on Milton's English and Versification, by David Masson. *Portraits*, 3 vols., 8vo, cloth, uncut. London, 1890
First Edition in this form.

6562 Ode on the Morning of Christ's Nativity. 12mo, wrappers, uncut. [Oxford: H. Daniel, 1894]
One of 200 copies printed at the Daniel Press.

6563 Early Poems. *Woodcut title by Charles Ricketts*. 4to, linen, uncut. [London: The Vale Press, 1896]
One of 310 copies printed at the Vale Press.

6564 Poetical Works. Edited after the Original Texts, by H. C. Beeching. *Facsimiles of the title-pages and manuscript*. 8vo, cloth, uncut.
First Edition in this form. Oxford, 1900

6565 Paradise Lost. A Poem in XII Books. Small 4to, limp vellum, uncut. In a half brown morocco slip case. Hammersmith: The Doves Press, 1902
One of 25 copies printed on vellum at the Doves Press.

6566 Paradise Lost. A Poem in XII Books. Small 4to, limp vellum, uncut. In a half black morocco slip case. Hammersmith: The Doves Press, 1902
One of 300 copies printed at the Doves Press.

6567 AREOPAGITICA. A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England. 4to, boards, uncut.
[Hammersmith: The Eragny Press, 1903]
The rare *First Issue* printed at the Eragny Press. One of 41 copies that escaped destruction by fire.

6568 AREOPAGITICA. A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England. 4to, boards, uncut.
[Hammersmith: The Eragny Press, 1904]
The Second Issue. One of 160 copies printed at the Eragny Press.

6569 PARADISE REGAINED. A Poem in IV Books to which are added Samson Agonistes, and Poems both English and Latin composed on several occasions. Small 4to, limp vellum, uncut. In a half brown morocco slip case.
Hammersmith: The Doves Press, 1905
One of 25 copies PRINTED ON VELLUM at the Doves Press.

6570 PARADISE REGAINED. A Poem in IV Books to which are added Samson Agonistes, and Poems both English and Latin composed on several occasions. Small 4to, limp vellum, uncut. In a half brown morocco slip case. Hammersmith: The Doves Press, 1905
One of 300 copies printed at the Doves Press.

6571 AREOPAGITICA: A Speech of Mr. John Milton for the Liberty of Unlicenc'd Printing, to the Parliament of England. Small 4to, limp vellum. In a half blue morocco slip case. Hammersmith: The Doves Press, 1907
One of 25 copies PRINTED ON VELLUM at the Doves Press.

6572 MIRABEAU (GABRIEL HONORE RIQUETI, COMTE DE). [Life of.] From the French of Louis Barthou. *Illustrated*. 8vo, cloth, uncut.
London, 1913

6573 ——Mirabeau. From the French of Louis Barthou. *Portraits*. 8vo, cloth, gilt top. New York, n.d.
First Edition of this translation, with American imprint.

OCTAVE HENRI MARIE MIRBEAU

[*Born at Trevières, 1850. He was educated in a Jesuit school at Vannes, and studied law in Paris. He commenced his journalistic career as dramatic critic for the Bonapartist paper L'Ordre. He was one of the earliest defenders of the Impressionists. His newspaper articles, witty but sometimes too pointed, involved him in several duels. Gradually, he developed extreme individualist views, and in 1890 began to write for La Révolte; but the assassination of President Carnot checked his anarchist tendencies. His first novel, "Jean de Marcellin," attracted little attention, but he made his mark with his stories of the Norman peasantry, "Lettres de ma Chaumière" (1886). "Sebastien Roch" (1890) draws a bitter picture of the Jesuit school in which his own early years were spent. In 1897 his five-act piece, "Les Mauvais Bergers," was played by Sarah Bernhardt, and he followed this up by "Les Affaires sont les Affaires," which was adapted by Sydney Grundy for Sir H. Beerbohm Tree.*]

6574 Original Autograph Manuscript of "Instantanes." Written on 4 pages, small quarto. In protecting board covers.
The Complete Manuscript, signed at the end. A typed translation is laid in. The Manuscript had been cut into small sections, but they have been gummed together to a small quarto size.

6575 Original Autograph Manuscript of "Les deux voyages." Written on 4 pages, small quarto of varying sizes. In protecting board covers.
The Complete Manuscript, signed at the end. The last leaf had been in two small pieces, but has been gummed together. A typed translation is laid in.

6576 Original Autograph Manuscript of "Les Mémoirs de mon ami." In Three Parts, written on 10 pages of varying sizes. In board protecting covers.
The Complete Manuscript, each part signed by the author at the end. Typed translations of each part are laid in. The Manuscript had been cut into small sections, and many of these have been gummed together to a small quarto size.

6577 Sebastien Roch. Roman de Mœurs. 12mo, wrappers, uncut. In a half blue morocco slip case. Paris, 1890
First Edition. Inscribed on half-title: "*A Emile Durée, très sympathiquement, Octave Mirbeau.*"

FREDERIC MISTRAL

[*Provençal poet, born at Maillane, 1830. His father was a prosperous farmer, his mother a simple, religious woman of the people, who first taught him to love the songs and legends of the country. He studied law at Aix, but finally decided upon a literary career. "Mirèio," his masterpiece, appeared in 1859. The story is slight, but woven into it are descriptions of Provençal life, scenery, character, customs and legends that raise the poem to the dignity of a rustic epic, unique in literature. In "Lis Isclo d'Or," a collection of his shorter poems (1876), he is again at his best. In his great epic of the Rhone, "Lou Pouèmo dóu Rause" (1897) and his splendid "Lou Tresor dóu Félibrige" (1886), he has "deposited with loving care every word and phrase, every proverb, every scrap of legend, that he had gathered during his many years' journeyings in the south of France." In 1904 he was awarded the Nobel Prize for Literature.*]

6578 Œuvres: Mireille; Calendal; Les îles d'or. Texte et Traduction. *Portrait in two states.* 3 vols., 12mo, wrappers, uncut. Paris, 1886-9
First Edition. One of 5 copies on Whatman paper. Inscribed on the fly-leaf of "Mireille": "*Cante uno chato de Provenço (Je chante une jeune fille de Provence). Mirèio, Cant. I. F. Mistral. Maillane (Boucher de Rhône). 19 juillet, 1909.*"
On the fly-leaf of "Calendal": "*De ma patrio amo piouso, T'apelle! encarnote dins mi vers prouvençau! (Calendal, page 4). F. Mistral. Maillane (Provence). 19 juillet, 1909.*"
And on the half-title of "Les îles d'or": "*Nautri, li bon Prouvençau, Aparan lou viei casau Ounte fan l'aleto Nosti dindouleto. (Lis Isclo d'Or, page 44). F. Mistral. Maillane (Provence). 19 juillet, 1909.*"

6579 Frédéric Mistral: Poet and Leader in Provence. By Charles Alfred Downer. *Portrait.* 12mo, cloth, uncut. New York, 1901
First Edition.

6580 Memoirs. Rendered into English by Constance E. Maud. Lyrics from the Provençal by Alma Strettell. *Illustrated.* 8vo, cloth, gilt top, uncut.
First Edition, with American imprint. New York, 1907

6581 Mireille. *Illustrations de Frédéric Montenard.* 4to, wrappers, uncut. In portfolio, with an extra set of plates mounted upon Japan vellum.
Paris, n.d. [1923]
One of 50 copies. Inscribed on half-title: "*A Langartine. Je te consacre Mireille; c'est mon coeur et mon âme, c'est la fleur de mes années; c'est mon raisin de cran qu'avec toutes ses feuilles t'offre un paysan. F. Mistral.*"

JOHN MITCHEL

[*Born in the County of Derry, 1815. He was for a time associated with the Dublin Nation, and afterwards started the United Irishman, which was soon suppressed by the Government, Mitchel being sentenced to fourteen years' transportation. After six years he escaped to the United States, and became editor successively of the New York Citizen, the Southern Citizen and the Richmond Enquirer, the last two being zealous pro-slavery and secession journals. Returning to Ireland, he was elected to Parliament, but was declared ineligible. He was reëlected, but died before further action could be taken (1875). His three sons served in the Confederate army.*]

6582 Jail Journal; or, Five Years in British Prisons. 12mo, cloth (one signature loose). New York, 1854
First American Edition. With the Chauncey Hare Townsend bookplate (partly defaced).

6583 Jail Journal; or, Five Years in British Prisons. 12mo, cloth.
Glasgow, 1863

6584 The Life and Times of Aodh O'Neill, with Some Account of his Predecessors. *Portrait.* 12mo, cloth. New York, 1868
First Edition.

6585 Life. By William Dillon. *Portrait.* 2 vols., 8vo, cloth, uncut.
First Edition. London, 1888

6586 An Apology for the British Government in Ireland. *Portrait.* 12mo, cloth. Dublin, 1905
First Edition.

6587 John Mitchel. A Study of Irish Nationalism. By Emile Montégut. Translated and Edited by J. M. Hone. 12mo, wrappers, uncut.
First Edition of this translation. Dublin, 1915

6588 Ireland, France, and Prussia. A Selection from the Speeches and Writings of John Mitchel. With an Introduction by J. de L. Smyth. 12mo, wrappers. Dublin, 1918
First Edition.

6589 JAIL JOURNAL. With an Introductory Narrative of Transactions in Ireland, and a Continuation of the Journal in New York and Paris, a Preface and Appendices. 8vo, cloth. Dublin, 1918

6590 THE LAST CONQUEST OF IRELAND (Perhaps). 12mo, cloth. Glasgow, n.d.

6591 MITCHELL (SUSAN L.). Aids to the Immortality of Certain Persons in Ireland. Square 16mo, wrappers, uncut. Dublin, 1908
First Edition. On the front wrapper is a line drawing representing celebrities of the Irish Revival of Letters, and beneath, in the autograph of Lily Yeats, identification of the persons portrayed.

6592 ——Aids to the Immortality of Certain Persons in Ireland. 12mo, boards, vellum back, uncut. Dublin, 1913
A New Edition, with Poems added.

6593 ——The Living Chalice, and Other Poems. 12mo, boards, vellum back, uncut. Dublin, 1913
A New Edition, with Poems added. Inscribed on half-title: "*With good wishes from Lily Yeats. Xmas, 1913.*"

6594 ——The Living Chalice and Other Poems. 12mo, boards, vellum back, uncut. Dublin, 1913
A New Edition, with Poems added.

6595 MODERN ETCHING AND ENGRAVING. Edited by Charles Holme. *Many reproductions.* Royal 8vo, cloth. New York, 1902
First Edition, with American imprint.

6596 MODERN FRENCH MASTERS: Louis Legrand. By Gustave Kahn. Edgar Degas. By Georges Grappe. Constantin Guys. By Georges Grappe. Eugène Delacroix. By Camille Mauclair. *Many reproductions.* Small folio, cloth, polished morocco back. London, n.d.

6597 MODERN PEN DRAWINGS: European and American. Edited by Charles Holme. *215 reproductions.* Imp. 8vo, stamped vellum, gilt top, uncut, with ties. London, 1901
First Edition. One of 300 copies.

6598 MODERWELL (HIRAM KELLY). The Theatre of To-day. *Illustrations.* 12mo, cloth, uncut. New York, 1914
First Edition.

6599 MOFFATT (JAMES). George Meredith. Introduction to his Novels. 12mo, cloth, uncut. New York, n.d.

6600 MOLIERE (JEAN BAPTISTE POQUELIN). Plays. In French, with an English Translation and Notes by A. R. Waller. Introduction by George Saintsbury. *With 31 etchings after Leloir.* 8 vols., 12mo, boards, cloth backs, uncut. Edinburgh, 1907
First Edition of this translation. One of 200 copies with the etchings in two states.

6601 MOLLOY (J. FITZGERALD). The Romance of the Irish Stage. *2 portraits.* 2 vols., 12mo, cloth. London, 1897
First Edition.

6602 MOLYNEUX (WILLIAM). The Case of Ireland's Being Bound by Acts of Parliament in England, Stated. To which is added the Case of Tenures. *Portrait.* 12mo, contemporary calf, blind tooled panels (trimmed). Dublin, 1725

MICHAEL MONAHAN

[*Born in County Cork, Ireland, April 1865, but an American from childhood. He was educated chiefly by his father, an old country classical scholar, and the charm of the classics has tinged Monahan's work and lingered in his style, even when he was dealing with modern themes, in this age of haste for haste's sake. For ten years he was engaged in journalism, commencing at Albany, where he became editor of the Albany Press, and continuing in New York and Denver. From 1896 to 1900 he was secretary to the Mayor of Albany. In 1903 he founded the Papyrus, a magazine of rare individuality and distinction, for which he wrote delightful prose and verse for many years. Contributions from the most famous writers of the time appeared in its pages, but it finally succumbed to financial malnutrition—rising from its ashes later as the Phoenix.*

Michael Monahan's books are a little too good for those who run as they read. Lucid and unstrained, they have the form and quiet color of the natural craftsman in words and ideas: they are reminiscent of more leisured days, before the "flivver" had invaded even the approaches to Parnassus.]

6603 THE PAPYRUS. Complete from Vol. I, No. 1, July 1903, First Series, to the last number, Vol. IV, No. 1, May 1912, of the Third Series. Together 14 vols., 9 vols. bound in crushed blue levant morocco, by Zaehnsdorf, and 5 vols. bound in half blue levant morocco, by Riviere. Somerville, Cranford, etc., 1903-12
A COMPLETE SET, THE FIRST TO BE OFFERED, of this famous little Magazine, which was at once the pride and peril of its Editor, who has so lovingly written about it in some of his most delightful essays. There were several lapses in its publication, due to illness and other causes, and it is very unlikely that another complete set has been collected.

6603*a* PALMS OF PAPYRUS. Being Forthright Studies of Men and Books; With Some Pages From a Man's Inner Life. 8vo, boards, cloth back, gilt top, uncut. East Orange, 1908
First Edition. One of 700 copies.

6604 PALMS OF PAPYRUS. 8vo, cloth, gilt top, uncut. East Orange, 1909
Second Edition: Revised, with new matter. One of 1000 copies.

6605 HEINRICH HEINE. 12mo, boards, uncut. New York, 1911
First Edition.

6606 ADVENTURES IN LIFE AND LETTERS. 12mo, cloth, uncut. New York, 1912
First Edition.

6607 A Group of Irish Poets. In the *Forum* for November and December 1912. 2 nos., 8vo, wrappers. In a cloth slip case. New York, [1912]

6608 At the Sign of the Van: Being the Log of the Papyrus, with Other Escapades in Life and Letters. 12mo, cloth, uncut. New York, 1914
First Edition.

6609 Nova Hibernia: Irish Poets and Dramatists of Today and Yesterday. 12mo, cloth, uncut. New York, 1914
First Edition.

6610 The Phoenix. A Magazine of Individuality. Edited by Michael Monahan. Vol. I. 12mo, boards, cloth back, uncut, wrappers bound in. South Norwalk, [1914]
Inscribed on end-paper: "*For John Quinn, with admiration, esteem, affection, from his friend. Michael Monahan. July — 1916.*" With contributions by Le Gallienne, Vance Thompson, Frank Harris, Lafcadio Hearn, W. E. Henley, and others.

6611 New Adventures. 8vo, boards, Japan vellum back, gilt top, uncut. New York, [1917]
First Edition. Dedication copy, inscribed on end-paper: "*Michael Monahan. New York. Nov. 1917.*"

6612 Dry America. 12mo, cloth. New York, 1921
First Edition. Inscribed on end-paper: "*For John Quinn, a friend to modest Bacchus & a companion in the Horatian sense. Michael Monahan. June, 1922.*"

6613 An Attic Dreamer. 12mo, cloth, uncut. New York, 1922
First Edition. Inscribed on end-paper: "*For my friend John Quinn, than whose friendship & supporting approval I have dreamed nothing better—with love evermore, from Michael Monahan. Nov. 1922.*"

6614 The Wisdom of Balzac. By Harry Rickel. Preface by Michael Monahan. *Illustrated.* 8vo, boards, cloth back, gilt top. New York, 1923
First Edition. Inscribed on end-paper: "*For my friend John Quinn, Balzacian of the First Class, Lover of Letters, Worshipper of the Beautiful, with regards & compliments of Michael Monahan. April, 1923.*"

6615 MONET (CLAUDE). "Venise." *Neuf reproductions de Tableaux (un facsimile et huit phototypies).* Avec une Préface par Octave Mirbeau. 4to, wrappers, uncut. Paris, n.d.
First Edition. One of 100 copies sur Japon ancien.

6616 MONEY (SIR LEO CHIOZZA). Fifty Points about Capitalism. 12mo, wrappers. London, [1919]
First Edition.

FRANCIS B. T. MONEY-COUTTS

[*M.A., LL.M.; born 1852; educated at Eton and Trinity College, Cambridge; assumed the name of Coutts by royal license, 1880. He was a barrister of the Inner Temple, and J.P. for Surrey.*]

6617 POEMS. 12mo, cloth, uncut. London, 1896
First Edition.

6618 THE ALHAMBRA, and Other Poems. 12mo, cloth, uncut. London, 1898
First Edition.

6619 THE REVELATION OF ST. LOVE THE DIVINE. 12mo, boards. London, 1898
First Edition.

6620 THE MYSTERY OF GODLINESS. 16mo, cloth, gilt top, uncut. London, 1900
First Edition.

6621 THE POET'S CHARTER; or, The Book of Job. 12mo, cloth, gilt top, uncut.
First Edition. London, 1903

6622 MUSA VERTICORDIA. 12mo, cloth, gilt top, uncut. London, 1905
First Edition.

6623 THE HERESY OF JOB. With the Invention by William Blake. Small 4to, cloth, gilt top, uncut. London, 1907
First Edition.

6624 THE ROMANCE OF KING ARTHUR. 12mo, cloth, gilt top, uncut.
First Edition. London, 1907

6625 MONKHOUSE (ALLAN). Books and Plays. 12mo, cloth, gilt top, uncut. London, 1894
First Edition. One of 400 copies.

6626 MONROE (HARRIET). The New Poetry. An Anthology. Edited by Harriet Monroe and Alice Corbin Henderson. 12mo, cloth, uncut.
First Edition. New York, 1917

6627 MONTAGU-NATHAN (M.). Contemporary Russian Composers. *Portraits.* 12mo, cloth. London, [1917]
First Edition.

6628 MONTAGUE (C. E.). Dramatic Values. 12mo, cloth, uncut.
First Edition, with American imprint. New York, 1911

6629 ——Disenchantment. 12mo, cloth, uncut. London, 1922
Second Edition.

6630 ——Fiery Particles. 12mo, cloth, uncut. London, 1923
First Edition.

6631 MONTAIGNE (MICHEL DE). Essays. Translated by Charles Cotton. Edited by William Carew Hazlitt. *Portraits and other illustrations.* 4 vols., 8vo, cloth, uncut. London, 1902

6632 MONTENEGRO (R.). Vingt Dessins. *20 plates on Japan vellum*, accompanied by short letter-press by Henri de Régnier. Imp. 8vo, in board portfolio. [Paris, 1910]
First Edition. One of 50 copies.

6633 MOORE (AUGUSTUS M.). Walnuts and Wine: A Christmas Annual. 4to, parchment wrappers, uncut. London, n.d.
Immaculate copy. Inserted at the table of contents is a poem in two verses of four lines each, in French, by George Moore. The dedication reads as follows: "To the memory of my Father, the late George Henry Moore, I dedicate this Annual. He left me everything he honoured and I respect—his Name, his Faith, his Honour, his Politics, his Country, and his love for my Mother."
The book contains: a story by G. R. Sims entitled "Details"; "The Street Singer," by Austin Dobson; "A View of the Second Grave Digger," by Henry Arthur Jones; "Impromptu," by David Christie Murray; "A Russian Husband," a prose story never republished, by George Moore; "The Lady Flirt," a poem by Arthur W. Pinero; "Awake," a poem by Clement Scott; "Our First Performance," by H. Chance Newton; and perhaps most celebrated of all, "Dolorida," by Algernon Charles Swinburne, with a translation into verse by George Moore.
When this book was published Swinburne bitterly attacked the authors, saying that he had not written the poem attributed to him. His words were: "*From the Pall Mall Gazette I derive the information that Mr. A. C. Swinburne contributes Dolorida to a Christmas Annual entitled Walnuts and Wine. This announcement I presume to be a seasonable freak of jocose invention, and the contribution announced to be simply an example of Christmas burlesque; but in case any too innocent reader should imagine it to be anything else, I may perhaps as well mention that the annual and the editor, the contributor and the contribution, are all alike unknown to your obedient servant.*"
It will be seen that Swinburne's denunciation was wholly unfounded. Mr. Wise had the poem in Swinburne's own handwriting. He charitably says that Swinburne "forgot," when he denounced "Dolorida" as not being by him, that he had published it. Whether he "forgot" it or not, his accusation of the publication of a spurious one was wholly unfounded.

6634 MOORE (BENJAMIN). The Origin and Nature of Life. 16mo, cloth.
First American Edition. New York, n.d.

6635 MOORE (CHARLES LEONARD). The Red Branch Crests. A Trilogy. Déirdre. Méve. Cuchulain. 12mo, wrappers. London, 1906

6636 MOORE (CHARLES LEONARD). Incense & Iconoclasm. Studies in Literature. 12mo, cloth. New York, 1915
First Edition.

6637 MOORE (FRANK FRANKFORT). The Life of Oliver Goldsmith. *With 9 illustrations*. 8vo, cloth. New York, 1911
First Edition.

[*Born in 1853; son of the late George Henry Moore, M.P., of Ballyglass, County Mayo, a well-known politician and orator. Moore studied art in London and finished his education, which was apparently not profound, in Paris. He was a regular contributor to various London magazines when he published his first volume, in verse, "The Flowers of Passion" (1877). A second, "Pagan Poems," appeared in 1881; and the title was significant. Moore had no tolerance for Christian meekness and weakness, no reverence for the "pale socialist" of Galilee: "Pity," he says in "The Confessions," "that most vile of all vile virtues, has never been known to me." It was "the great pagan world of marble and pomp and lust and cruelty" that his soul, or intellectual mechanism responded to. As a novelist he followed at first the methods of Zola: Zola was his literary god and guide, until he discovered Flaubert. The public, after its first reaction of intolerance, was becoming more accustomed to realism. The "Mummer's Wife" had not been received too gratefully, but "Esther Waters" (1894), "Evelyn Innes" (1898), with its musical setting, and the sequel, "Sister Teresa" (1901), were sufficiently successful. Their realism, however, was not Zolaesque; their air of fidelity to life was derived from fancy. On the other hand, his autobiographical books, based on the frankest revelations of fact, have the atmosphere of persuasive fiction. In the "Confessions of a Young Man" and the "Memoirs of My Dead Life" he invented what Joseph Hergesheimer calls "symbolical autobiography"; the crudities, banalities, affectations of life are clothed with the beauty of a ritual. He was once an art critic: he is a greater artist. But he paints his paragraphs with a brush: it is the pictorial quality of a sentence or scene that he wishes to perfect: the color and the color-scheme absorb him. He is not a master of the meanings of words; he has not followed them through the centuries; that is why he can write "unstrange" with the impression that it means "unfamiliar."*

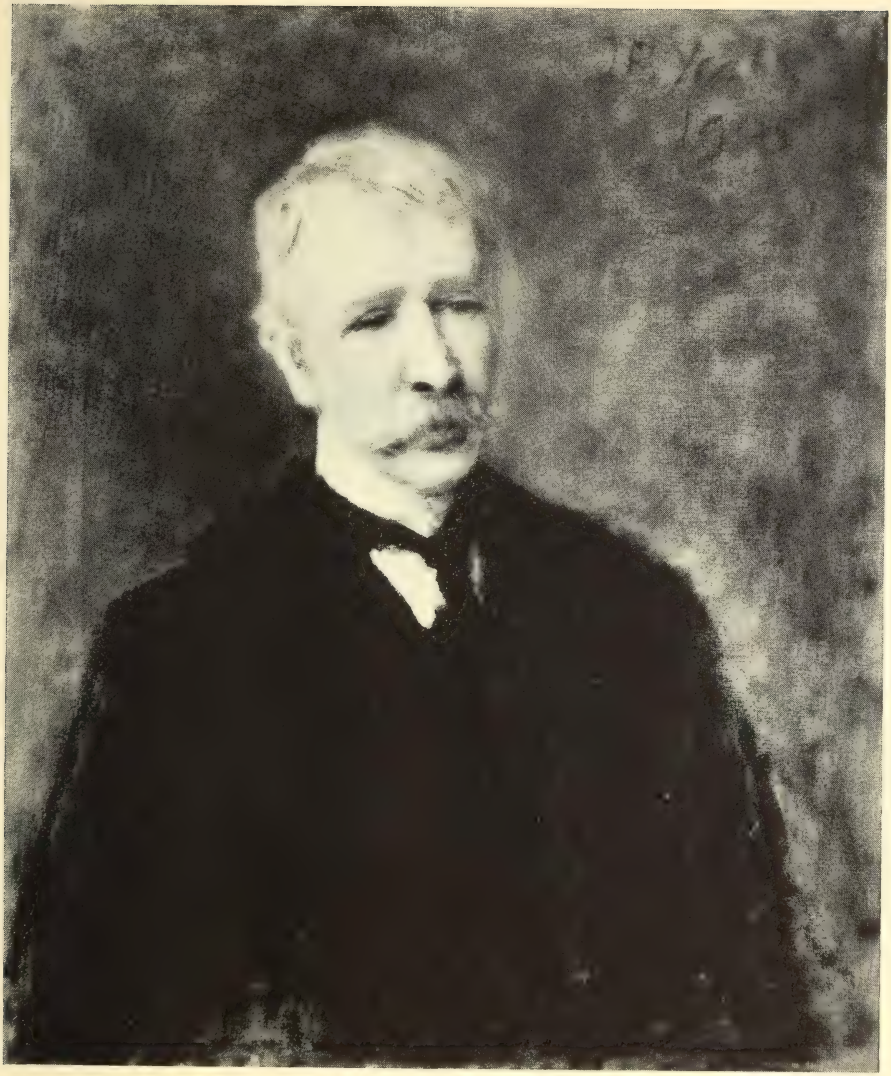
Moore has been interested, as an Irishman, in the Gaelic revival, and he was one of the founders of the Irish Literary Theatre: but his own plays have not been brilliantly successful. His dramatic instinct, however, seems sounder than some critics will admit. He is purely a writer, not a propagandist: he has no panaceas for social evils, no antidote for the obsessions of sex, no individual brand of Utopia. He is above middle height, with prominent, pale blue eyes;the hair that was reddish-fair is silvered now, and has receded from the high brow; but the white cheeks have a touch of carmine, and the skin seems unwrinkled. In his craft he has been laborious, writing and rewriting with infinite pains: but he has been almost excessively moderate in the material things of life, and seems to have taken even his passions coolly. His candle has not burnt at both ends—and yet it has often given a lovely light.]

6638 Original Autograph Manuscript of a chapter of Zola's "L'Assommoir," translated by George Moore. Written on 10 pages, octavo. In a half brown morocco slip case.

Unpublished. This translation was made for Vizetelly, the publisher, but not accepted.

6639 Original Autograph Manuscript of "Emile Zola." Written on 19 pages, folio. In a crushed blue levant morocco solander case.

The Complete Manuscript, signed in full at the end. Written in



GEORGE MOORE

FROM THE PAINTING BY JOHN B. YEATS 1905

Moore's characteristic fashion, freely interlined with corrections and alterations.

6640 Flowers of Passion. Small 4to, cloth. London, 1878
The very scarce *First Edition* of Moore's First published book.

6641 Martin Luther: A Tragedy in Five Acts. By George Moore and Bernard Lopez. 12mo, cloth. London, 1879
First Edition. Inscribed on leaf following the title-page: "*à Lewis Welden Hawkins je donne ce livre comme un témoignage de ma grande amitié pour lui. George Moore.*"

6642 Pagan Poems. 12mo, cloth. In a half blue morocco slip case.
London, 1881
The extremely rare *First Edition*, with the title-page autographed by the author with his initials beneath the imprint. With the T. W. Gleeson White bookplate bearing his autograph, dated May 1887.

6643 A Modern Lover. 3 vols., 12mo, cloth, uncut. London, 1883
First Edition. From the library of Thomas Hutchinson, with his autograph, and a note by him about the book.

6644 Literature at Nurse; or, Circulating Morals. 8vo, sewn.
London: Vizetelly & Co., 1885
First Edition. Very scarce. This pamphlet was written on account of the exclusion of Moore's "A Modern Lover" by Mudie from his circulating library.

6645 Original Autograph Manuscript of "A Mummer's Wife," Chapters 11, 15, 17, 18, and 20. Written on 109 pages, folio. In a crushed brown levant morocco solander case.
The Manuscript of these chapters is almost complete, only a few lines of Chapter 20 being absent. The remaining chapters are perfect. These pages are filled with Mr. Moore's autograph corrections, deletions, and additions, exhibiting variations here and there from the printed book.
An excerpt of these chapters from the book, neatly bound in paper, together with a wrapper addressed to Mr. Quinn, has been laid in.

6646 Original Autograph Manuscript of "A Mummer's Wife," Chapters 13 and 21. Written on 72 pages, folio. In a crushed brown levant morocco solander case.
The Manuscript of these chapters is almost complete, that for Chapter 13 seemingly wanting the first page, and a paragraph or two at the end; that for Chapter 21 wanting the first page. There are numerous corrections in Mr. Moore's hand throughout. On the verso of one of the pages (285) there are three sketches of female heads, possibly by Moore. Excerpts from the printed book covering these chapters, neatly bound in paper, together with a wrapper addressed to Mr. Quinn, have been laid in.

6647 Original Autograph Manuscript of "A Mummer's Wife," Chapter 24. Written on 51 pages, folio. In a crushed brown levant morocco solander case.

The Complete Manuscript of this Chapter, with numerous corrections by Moore. Whole paragraphs have been deleted; sentences written on the versos of the leaves, only to be inked through; and interlineations inserted on nearly every page.

An excerpt from the printed book covering this chapter, neatly bound in paper, has been laid in. There are many variations between the Manuscript and the printed book.

6648 A Mummer's Wife. 12mo, cloth (a little shaken). London, 1885
First Edition. Very scarce.

6649 A Drama in Muslin. *Frontispiece.* 12mo, cloth. London, 1886
First Edition.

6650 Defensio pro Scriptis Meis. Excerpt from *Time* for March 1887. 8vo, cloth. [London, 1887]

6651 A Mere Accident. 12mo, cloth. London, 1887
First Edition.

6652 Confessions of a Young Man. *Portrait.* 12mo, cloth. London, 1888
First Edition. Scarce.

6653 Confessions of a Young Man. *Portrait* (name and stamp on verso). 12mo, cloth. London, 1888
Second Edition.

6654 A Drama in Muslin. 12mo, cloth. London, 1888
Sixth Edition.

6655 Spring Days. 12mo, original decorated boards. London, 1888
First Edition. Moore states in his Preface to the Second Edition that he bought and destroyed every copy of this edition he came across in the book shops.

6656 Spring Days. 12mo, original pink cloth. London, 1888
First Edition.

6657 Spring Days. 12mo, maroon cloth. London, 1888
First Edition.

6658 An Actor's Wife. 12mo, original paper covers. Chicago, 1889
First American Edition. This is really "A Mummer's Wife," with an altered title.

6659 Confessions of a Young Man. *New Portrait.* 12mo, cloth. London, 1889
Third Edition. Frank Harris's copy, with inscription on fly-leaf: "*Frank Harris, Editor Fortnightly Review.*"

6660 Mike Fletcher. 12mo, cloth. London, 1889
First Edition. Inscribed on the half-title: "*To John Quinn, All Soul's Day, 1904. George Moore.*"

6661 Mike Fletcher. 12mo, cloth. London, 1889
First Edition.

6662 Vain Fortune. *Illustrations by Maurice Greiffenhagen.* 4to, buckram, uncut. London, [1890]
First Edition. One of 150 copies on Large Paper.

6663 Vain Fortune. *Illustrations.* 12mo, cloth. London, [1890]
First Edition.

6664 Original Autograph Manuscript of "A Castle of To-day." Written on 16 pages, folio. In a crushed blue levant morocco solander case.
The Complete Manuscript of the thirteenth chapter in "Parnell and his Island," although the heading of the Manuscript simply reads "Sixth Article." The Manuscript is signed in full at the end, and exhibits a profusion of deletions and emendations throughout the entire article. It varies quite a little from the printed book, and there are at least two whole pages of manuscript which do not appear in the book.

6665 Parnell and His Island. 12mo, green cloth. London, 1891
First Edition. Scarce in cloth.

6666 Parnell and His Island. 12mo, original green glazed boards (name on front cover). London, 1891
First Edition.

6667 Impressions and Opinions. 12mo, cloth, uncut. London, 1891
First Edition.

6668 Vain Fortune. 12mo, cloth. New York, 1892
First American Edition.

6669 Modern Painting. 12mo, cloth. London, 1893
First Edition.

6670 The Strike at Arlingford. Play in Three Acts. 12mo, cloth.
First Edition. London, 1893

6671 Original Autograph Manuscript of "Esther Waters," Chapters 1-14. Written on 344 pages, folio. In a crushed brown levant morocco solander case.
These Chapters are Complete, with the sole exception of the first two pages of Chapter 1.
Comparison with the printed book discloses the extensive changes Moore made in the Manuscript, before it reached the printer's hands. Chapters, paragraphs, and sentences were worked over so extensively that it was difficult at times to identify the chapter quickly. Even the numbers of the Chapters differ in the printed book from those indicated in the Manuscript, and there is a great quantity of matter in the printed book which is not in this Manuscript, and *vice versa.*

[see illustration, page 654]

Chapter 4

Esther's position in Barfield's was now assured, and her fellow servants recognized the fact though they liked her none the better for it. Mrs Latch still did what she could to prevent her learning her trade. But seeing longer attempted to overburden her with work. Of Mr Leopold she saw almost as little as she did of the people upstairs. He passed along the passages or remained shut up in his pantry. Ginger used to go there to smoke his cigar when the door stood ajar. Esther saw a narrow person seated on the edge of the table swinging his leg, discussing the chances of his next mount. Among the pantry people Mr Leopold's erudition was a constant subject of admiration. His reminiscences of the racing of thirty years ago was full of chaff — the great legend whose names live in the Stud Book, the horses the squire had owned had raced, had raced, had ridden. Praise of his fathers horse manship always caused a cloud to gather on Ginger's face, and when he left the pantry Swindles chuckled. Ginger used to want to get a rise out of Ginger. Says, "Ah we shall never see never see another gentleman jock

A PAGE OF THE ORIGINAL AUTOGRAPH MANUSCRIPT OF GEORGE MOORE'S "ESTHER WATERS"

[NUMBER 6671]

6672 Esther Waters. Pages 69-228 inclusive. In a crushed blue levant morocco solander case.
This portion of "Esther Waters" comprises the pages of the First Edition as indicated above, worked over by Moore for a new edition, and profusely corrected by the author himself, scarcely a page being without some change or other. In various instances full paragraphs have been deleted or additions made.
On a leaf is written: "*George Moore's own corrections for a new edition of Esther Waters. Given Arthur Stedman by George Moore in London and by him given to me with George Moore's compliments. Harrison S. Morris.*"
Beneath this is written: "*and given to me by Harrison S. Morris, May 1901. G. M. Williamson.*"

6673 Esther Waters. A Novel. 12mo, cloth. London, 1894
First Edition.

6674 Poor Folk. By Fedor Dostoievsky. Translated by Lena Milman. With a Critical Introduction by George Moore. *With title and cover design by Aubrey Beardsley.* 12mo, cloth, uncut. London, 1894
First Edition with this Introduction. "Keynotes" Series.

6675 Celibates. 12mo, cloth. London, 1895
First Edition.

6676 Celibates. 12mo, cloth. New York, 1895
First American Edition.

6677 Celibates; Evelyn Innes, 2 vols.; Sister Teresa, 2 vols.; The Untilled Field; Confessions of a Young Man; The Lake; Memoirs of My Dead Life. 9 vols., 16mo, wrappers, uncut. Leipzig: Tauchnitz, 1895-1906
First Tauchnitz Editions.

6678 Original Autograph Manuscript of a Synopsis of "Evelyn Innes." Written in a cloth bound Exercise Book, on 95 pages. In a crushed crimson levant morocco solander case.
This is a Complete Synopsis of the Book, and is profusely altered and corrected by Moore, who used both sides of the leaf for inserted paragraphs, and in some instances whole pages.
It is most interesting to note that here the title was originally written "Evelin Innis," but the "i" in Evelyn has been changed by Moore to a "y." The spelling of "Innis," however, remains unchanged. A typed transcript of the entire manuscript is laid in.

6679 Evelyn Innes. 12mo, cloth. London, 1898
First Edition. Inscribed on half-title: "*To John Quinn with kind regards. George Moore. 1904.*"

6680 Evelyn Innes. 12mo, cloth. London, 1898
First Edition.

6681 Modern Painting. *Portrait.* 12mo, cloth. London, 1898
New Edition, enlarged.

6682 The Heather Field and Maeve. By Edward Martyn. Introduction by George Moore. 12mo, cloth. London, 1899
First Edition.

6683 A Preface to "The Bending of the Bough." In the *Fortnightly Review* for February 1900; A Plea for the Soul of the Irish People. In the *Nineteenth Century and After* for February 1901; Mr. George Moore and Mr. Archer. A Real Conversation. In the *Pall Mall Magazine* for July 1901; Home-Sickness. In the *Pall Mall Magazine* for September 1902; The Exile. In the *Pall Mall Magazine* for October 1902. 5 nos., 8vo, wrappers. In a half blue morocco slip case. New York and London, 1900-2

6684 Characteristics of English Fiction. In the *North American Review* for April 1900; My Own Funeral. In *Lippincott's* for November 1901; "Emma Bovary." In *Lippincott's* for May 1902; Avowals. Parts I-VI. In *Lippincott's* for September 1903—February 1904; Reminiscences of the Impressionist Painters. In *Scribner's Magazine* for February 1906. 10 nos., 8vo, wrappers. In two half blue morocco slip cases.
New York and Philadelphia, 1900-6

6685 The Bending of the Bough. A Comedy in Five Acts. 12mo, cloth, uncut. London, 1900
First Edition.

6686 The Bending of the Bough. A Comedy in Five Acts. 16mo, cloth, uncut. Chicago, 1900
First American Edition.

6687 The Irish Literary Theatre. In *Samain* for October 1901. Small 4to, wrappers, uncut. Dublin, 1901
First Edition.

6688 Sister Teresa. *Portrait*. 12mo, cloth, uncut. London, 1901
First Edition.

6689 Sister Teresa. 12mo, cloth. Philadelphia, 1901
First American Edition.

6690 Home-Sickness. In the *Pall Mall Magazine* for September 1902; The Exile. In the *Pall Mall Magazine* for October 1902; "Emma Bovary." In *Lippincott's Monthly Magazine* for May 1902; and two other Magazines, with articles by W. E. Henley. 5 nos., 8vo, wrappers. In a half brown morocco slip case. London, 1902

6691 The Untilled Field. 12mo, cloth. London, 1903
First Edition.

6692 The Untilled Field. 12mo, cloth. Philadelphia, 1903
First American Edition.

6693 Avowals. Parts I-VI. In the *Pall Mall Magazine* for May to August 1904. 6 nos., 8vo, wrappers. In a half blue morocco slip case.
London, 1904

6694 Confessions of a Young Man. 12mo, cloth, uncut. London, 1904

6695 Moods and Memories. Parts I-VI. In *Lippincott's Magazine* for June, July, August, 1904 and January 1905. 4 nos., 8vo, wrappers. In a half blue morocco slip case. Philadelphia, 1904-5

6696 Moods and Memories, I, II, III. In *Dana*, an Irish Magazine of Independent Thought, for May and June 1904. 2 nos., 8vo, wrappers. Dublin, 1904

6697 The Lake. 12mo, cloth, uncut. London, 1905
First Edition.

6698 Confessions of a Young Man. 12mo, cloth. New York, 1906

6699 The Lake. 12mo, cloth. New York, 1906
First American Edition.

6700 Memoirs of My Dead Life. 12mo, cloth, uncut. London, 1906
First Edition.

6701 Reminiscences of the Impressionist Painters. 16mo, wrappers, uncut.
First Edition. Tower Press Booklet, No. 3. Dublin, 1906

6702 Memoirs of My Dead Life. 12mo, cloth. New York, 1907
First American Edition.

6703 Evelyn Innes. 12mo, cloth. London, [1908]
Fifth Edition.

6704 A Mummer's Wife. 12mo, cloth, uncut. New York, 1908

6705 The Novels of George Moore. By Forrest Reid. In the *Westminster Review* for August 1909. 8vo, wrappers. In a half brown morocco slip case. London, [1909]

6706 Sister Teresa. 12mo, cloth. London, [1909]
Second Edition, entirely rewritten.

6707 The Apostle. In the *English Review* for June 1910. 8vo, wrappers. In a half brown morocco slip case. London, 1910

6708 "Une Promenade Sentimentale." In the *English Review* for October 1910. 8vo, wrappers. In a half morocco slip case. London, 1910

6709 The Apostle. A Drama in Three Acts. 12mo, cloth, uncut. Dublin, 1911
First Edition.

6710 Hail and Farewell. I. Ave; II. Salve; III. Vale. 3 vols., 12mo, cloth, uncut. London, 1911-12-[14]
First Editions.

6711 Hail and Farewell. I. Ave; II. Salve; III. Vale. 3 vols., 12mo, cloth, uncut. New York, 1911-12-14
First American Edition.

6712 The George Moore Calendar: A Quotation from the Works of George Moore for every day in the year, selected by Margaret Gough. *Portrait.* 16mo, wrappers. London, [1912]
First Edition.

6713 Jubilation in the Garden. In the *English Review* for August 1912. 8vo, wrappers. In a half brown morocco slip case. London, 1912

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